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THIS ISSUE OF

THE COLLEGE ANNUAL

IS DEDICATED

To

DR. T. MADHAVA A. PAI, M. B., B. S.

CORRESPONDENT OF THE COLLEGE

IN RESPECTFUL APPRECIATION

OF HIS GREAT WORK

IN THE EDUCATIONAL FIELD

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DR. ANNIE BESANT

Dr. Annie Besant*

13 AUG 1955
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Ladies, Gentlemen and my Young Friends,

I appreciate very highly the honour which the Council of Management of your School have done me by inviting me to join the ranks of many ladies and gentlemen who have addressed you, on the birthday of Annie Besant, in this School on the subject of that great woman; but the feeling which is uppermost in my mind is an overwhelming sense of insufficiency to the honour which you have generously conferred upon me. My only qualification is perhaps, the fact that for more than two decades I served as a teacher in a College inspired and founded by Annie Besant at a time when she, in the midst of her multifarious beneficent activities, addressed herself with that zeal and thoroughness and single-mindedness so characteristic of her, to the problem of Indian education and valiantly tried to bring education nearer to the spirit and heritage of India. I am happy that your own School owes its existence to her inspiration and help, and as I rise to address you, I have a feeling that I am in the midst of those who share with me the conviction that Annie Besant was, whatever else she was, a great lover of Indian youth and passionately believed that it is only through the right type of training that India can regain the position which was hers in the past.

To us living today, the memory of Annie Besant, as she was in the heyday of her influence nearly 35 years ago, has perhaps become dim. Except those of the older generation who had intimate personal contact with her in those spacious days of struggle and achievement, very few have any vivid memories of her dynamic personality. For me, my own memories are rather few, for I grew up in the years when she had practically retired from her public activities and spent her last years almost in seclusion in her beloved home in Adyar, ceaselessly alert to the rapid changes that were then taking place in this country which she loved with a passion for which there is no parallel; silently but powerfully guiding those who still had faith in her; devoting her secluded hours in sustaining and helping those who surrounded her, from the infinite spiritual resources which she had built up during her

* Text of an address delivered by the Principal on Dr. Besant's birthday celebrations at Besant National Girls' High School, Mangalore, 1—10—1952.

long earlier years; fighting, suffering, and dedicating herself to the force of human enlightenment and progress. She was a warrior to the last minute of her rich and abundant life, and an unflinching devotee of Truth and a prophet of human wisdom, compassion and love. I have, however, unforgettable memories of her wonderful oratory during my students-days when she spoke, as she alone could speak, on the platform of Gokhale Hall, once in my own college, Presidency College, and at a few meetings under the famous banyan tree of the Theosophical Society at Adyar, and one memory is still with me, as I one day saw her being led to the Hall in the Theosophical Society Headquarters where some of us had gone to meet her on matters connected with our educational work. I remember the light of love and surpeme understanding which shone in her eyes, her few words of encouragement which she delivered to us in a voice whose passion and sincerity are unforgettable, the perfect poise, and finally the merry twinkle in her eyes as she made a few jokes about persons she knew and loved, and the final gracious blessing which she pronounced upon our work at Madanapalle. I saw her on two occasions after that, energetic and dynamic, in spite of her growing physical infirmities, and on the last occasion when she appeared in public, so far as I was concerned, she appeared to be almost a spirit, frail and beautiful, the fire of love and wisdom still burning in her weak body and her wonderful eyes shining with a light "that never was on sea or land"—a symbol of her life-long consecration to the service of her fellow-creatures. I remember how remarkably she brought to my mind the famous lines of John Keats where the great poet, lover of beauty and immortality, speaks of the nightingale that sang in his garden:

> Thou wast not born for death, immortal bird,
> No hungry generations can tread thee down.

Events have happened in rapid and chaotic succession in this great country of ours. Sometimes in the fret and fever of contemporary issues, we are apt to forget those but for whom the revolutionary changes which are now taking place in our midst could not have happened. Our memories in these matters are notoriously short-lived. It is not that we are an ungrateful

nation. On the contrary, we worship our heroes and even deify them. The nation followed Annie Besant in those critical years,way back in 1916, with a love and loyalty which only the chosen leaders can get from a grateful people. Those were the days when the *mantra* of Home Rule was on the lips of every Indian. Those were the days when India, asleep for more than a century, suddenly woke up and like a giant shook her locks and defied the greatest political power which the world has ever known, the British Government. She infused us with the spirit of resistance, and made even the humblest Indian a patriot, a warrior fighting for his national self-respect and honour. At this distance of time, it is futile to remember the controversies of the times—the differences that arose between Annie Besant and the other leaders in regard to the precise political goal which our country had to work for, or the methods to be adopted for the achievement of our national freedom. It is unnecessary to stress the sharp differences that arose between her, after the Calcutta Congress over which she presided, and Mahatma Gandhi on the question of non-cooperation. But what matters is that in spite of unpopularity she heroically clung to her own invincible faith in constitutional methods and never abandoned her conviction that a movement however well-intentioned, so long as it was based on organised defiance of authority, was bound to breed a canker of chaos in the body politic. We need not worry now about these rifts. Today, much more than in those hectic days, we are in a position to understand these events and assign to them their proper place in the national struggle for freedom. For after all, the lives of those whom we might call makers of history do not fit into a uniform pattern. God indeed fulfils Himself in many ways. Great personalities have a way of influencing the life and thought of their generation which is often mysterious, and though their personal memories fade away through the years, the good that they have done becomes part and parcel of our life and is inextricably interwoven with the fabric of our lives. This is an advantage too, because it enables us on occasions like this to evaluate the permanent character of a great man's work apart from any preconceived loyalties or antipathies and to place the significance of that individual's life and work against a proper historical perspective. For after all, the supreme values of our civilisation, its progress, its truth, beauty and

goodness, are ultimately sustained by individuals -- with vision, courage and understanding. Undoubtedly to such a category of leaders, Annie Besant belongs.

I shall, therefore, not weary you this evening with the mere biographical details of her strenuous life. Most of you know the main events of her remarkable career —her early girlhood amidst typical Victorian surroundings — her struggles against many difficulties that cribbed, cabined and confined her mind; her sufferings and inner conflicts—her determination to seek, find and never to yield—her throwing herself into all the movements which stood for the emancipation of man —her unahappy marriage—her friendship with Charles Bradlaugh —the ridicule and persecution to which she was subjected —her unrelenting championship of the cause of freedom of conscience and expression— her dabbling with free-thought, and atheism —her meeting that extra-ordinary woman and great spiritual leader, Madame Blavatsky —her contact with the other leaders of the Theosophical movement - the glimpse which she got into the unbounded realm of the spirit which Theosophy opened out before her —the solace she found in her work—her deep study of the eastern religions and philosophy—her coming to India nearly sixty years ago, where her life's work was carried on for nearly forty years, a work which transformed Indian life at ever so many points. Yes, we have these various land-marks in her wonderful career. Her work for India in many fields blazed the trail for many of the beneficial movements which have since become part and parcel of our national life. Her momentous contribution to Indian renaissance was her ceaseless advocacy of the validity of our heritage, to fill Indians with a sense of pride in their own national history and culture and to prepare them to meet the challenge of the debased materialism of the times. She was a champion of liberty, a fearless warrior fighting against every form of cruelty, oppression, injustice and persecution, a passionate devotee of truth as she saw it, and the fairy godmother of Indian freedom. Her noble words affirming her unflinching allegiance to truth ring down through the corridors of time. They occur in her wonderful fragment of Autobiography: "I dare not purchase peace with a lie. An imperious necessity forces me to speak the truth as I see it, whether the speech please or displease, whether it bring praise or blame. That one

loyalty to truth I must keep stainless whatever friendships fail me or human ties are broken. She may lead me into the wilderness, yet I must follow her; she may strip me of all love, yet I must pursue her; though she slay me, yet will I trust in her and I ask no other epitaph on my tomb but "*She tried to follow truth*". This is the wonderful secret of her dynamic life, the supreme significance of her life for us all today, because whatever was her success or failure, she was above all a great woman, kindly, compassionate, and tolerant, considerate to every one, chivalrous to her opponents, and meticulously and sensitively attentive to what Reinhold Neibuhr calls "the tragic character of the human drama". Today, when we are slaves to slogans which according to Nehru "petrify our thinking" and even the great leaders of the world fall into the illusion that the foe is alone responsible for the tragedy of the world, Annie Besant's wisdom and compassion acquire a tremendous significance. She had that amazing "dimension of faith" without which men can make a terrible mess of their lives and the life of the world—as we see it happening today, where we go on blaming others, seeking scape-goats for our own moral and spiritual weaknesses, justifying our motives by high-sounding platitudes and condemning the motives of those whom we regard as our foes. Throughout her remarkable career, Annie Besant never laid the blame on others, though she fought relentlessly for what she held to be truth. That wonderful magnanimity of spirit, that graciousness of thought, feeling and action, has never been equalled in our times except in the life of Gandhiji. She alone of all our leaders during the momentous days of Home Rule agitation, held Meredith's faith

> In tragic life, God wot,
> No villain need be! Passions spin the plot
> We are betrayed by what is false within.

This is just a brief outline of what Annie Besant was. Today on her birthday, as we remember her, it will help us if we try to understand this basic foundation of her life. Her work was done in a context of circumstances which are bound to change. History is not a pattern, with a set design. As Toynbee says, history though apparently repetitive, has yet lessons which transcend

the particularity of circumstances which each generatoin throws up. The law of Challenge and Response works throughout human history. The particularities of the challenge may vary from age to age, but the necessity for meeting the challenge remains the same. It is in her own technique of response to the challenge of her times that the essential significance of her life and work lies. What she would have done precisely in the changed circumstances of today, when history shows us different facets of its complex character, it is idle to speculate. But she had a firm grip over the basic character of the response which humanity has to make to the peculiar circumstances which face each generation. For instance, Annie Besant passionately pinned her faith in the Indo-British connection and worked hard to preserve the link between India and Britain. "India and England should march hand in hand together for the good of both and the world" she said again and again. She worked for the Indo-British Commonwealth in spite of the change in the political creed of the Indian National Congress in 1920. It is easy to praise or blame her on this issue, and utterly miss the basic significance of what she advocated. Like a true prophet, she foresaw the dangers of a cleavage between the East and the West, not a political cleavage, but a "schism of the soul" which would land the whole world in disaster. We who watch the events today can realise these dangers. She never for a moment opposed the political independence of India, but in her heart she ardently believed that a separation between the East and the West from motives of hatred and through violence, would take the world back to the evils of the Dark Ages. She realised the need for a world brotherhood, and believed that the future of the world would be dark if nations were not brought together in a close bond of spirit and common purpose. She never for a moment believed in the superiority of western culture, nay, on the other hand, she believed that the East alone could bring the West back to its spiritual heritage. How wise her attitude was is seen today by the fact that in spite of our country being a free, sovereign Republic we are still a member of the Commonwealth and not only that, India is beginning to play the role of a balancing power between the warring forces which oppose each other in the world today.

In other matters we see her basic soundness of attitude. Take her own vision of the unity of India. There is nothing in our political history like her passionate love for this country. She was an ardent champion of Indian unity, and perhaps the first passionate advocate of secular nationhood. She saw the deep underlying unity of India—a unity achieved through common spiritual and cultural aspirations and achievements. She was a relentless enemy of fissiparious tendencies and religious and communal bickerings. In her work for Indian youth, she saw the dangers of an educational system which isolated the heart and soul of the students from the wider currents of life which alone can sustain education. Perhaps it is wrong to call her scheme "national"— although it was called so in those days. But those of us who have been privileged to be influenced by her educational ideals know how her ideal in education was to make the young not merely Indian citizens but creative human beings, to convert our schools and colleges from being mere examination-factories into centres of creative living, where the personality of the student was being enlarged and deepened so as to make him take his proper place in the life of his country and the world. Many things she advocated in her new educational system are now taken for granted—a free creative fellowship between the students and the teacher, opportunities for developing the æsthetic and social impulses of the young by the introduction of arts and crafts, organised social service and so on. She was the real inspirer of the national Scout movement in India, and when education was regarded as a mere cramming process of secondhand knowledge in our schools and colleges, she was one of the first to advocate some form of organised social service for the students in educational institutions. To her, education was not merely learning together, but living and working and sharing together. Her mind, always in search of unity and synthesis, abhorred a system of education which left out the moral and spiritual training of the young along with the intellectual. She waged a relentless fight against the unsuitability of text-books and wanted that the subject matter of study should develop a healthy sense of pride and patriotism among the Indian youth. A great lover of Indian culture she saw the futility of imparting knowledge through the medium of a foreign language and was one of the first advocates of the mother

tongue as the medium of instruction in our schools and colleges. Who can say that these basic principles of her educational system are outworn! Indian education today is slowly realising the importance of these things, although in one matter, that of religious education, we have not achieved any unanimity. We cannot get away from the fact that Annie Besant was one of the first to realise that something was radically wrong with our system of education and she set out valiantly to remedy the defects, first in the Central Hindu College at Benares and later in the many educational institutions which she helped to start under the auspices of the Society for the Promotion of National Education and the National University and still later through the Theosophical Educational Trust.

All her work was inspired by her own intense realisation that life is a strenuous pilgrimage. She was not a dogmatist, but a pilgrim along the path of truth. Her work in the Theosophical Society represented her passionate quest for truth. She knew that the world problem was essentially a spiritual problem and unless men's hearts were attuned to the vastness of life and their minds and spirits were purged of the taint of intolerance and hate and mutual suspicion, the plan of the Masters, the Divine plan, "the far-off Divine Event", could not be fulfilled. She was not bothered by the failures of her work or the smallness of her achievement. She was a real *Karmayogi* mentioned in the Gita and worked towards the fulfilment of Divine Will irrespective of success or failure, for she knew that the evolutionary process does not end with one age or generation. She had before her mind's eye the infinite canvas of the cosmos against which the drama of human life is painted in ever-changing and ever-varying colours. But behind this process she saw the will of the Creator and to her a complete surrender to that Will was the prime duty cast on her. She had the faith that somehow things will be shaped in a manner that will fulfil God's will, and the temporary setbacks and failures of one birth hardly matter. Like the hero in Browning's poem, she believed that though on earth the arcs are broken, in heaven there is a perfect round. It is this universal background which explains Annie Besant's wonderful poise both inner and outer, her serenity and strength of faith in the goodness of life and her fellowmen. She was no doubt a crusader, but not the

crusader who gloats over the failure and annihiliation of her enemies. Her love and compassion were as wide as the universe. Like Shelley, that inspired poet, she believed that

> The One remains, the many change and pass;
> Heaven's light for ever shines, though Earth's shadows fly,
> Life, like a dome of many-coloured glass,
> Stains the white radiance of Eternity.

But her submission to the Divine Will was not of the passive type. To the last minute of her life she remained a warrior fighting oppression and wrong.

I do not want to refer in this address to any of the basic problems of our times. But when trying to assess the significance of Annie Besant to our time, I cannot help referring to the two fundamental issues which face us today. On the one hand, we have now enormous means by which world-brotherhood can be achieved; we have vast knowledge, we have mastered the forces of nature, we have unlocked the secrets of the physical universe, we can create enormous wealth and make life interesting, a full and joyous and creative adventure, a thing of beauty. But there is on the contrary, a great deal of inner tension, an overwhelming sense of frustration, what Fowler calls "the tyranny of fear all-round," a fear that corrodes and destroys the springs of creativity in life, both individual and collective. We see the grim shadow of suspicion and fear which overcasts the horizon, and men tremble and sulk in spite of the veneer of security and wealth. Democracy which can have no validity without an allegiance to the Moral Law is fast degenerating into another means of oppression more deadly than the frankly totalitarian systems which it seeks to replace. There is a pall of death over our minds and spirits. The modern crisis is in one sense more tremendous and terrible than any crisis in the previous history of man. No doubt we had bloody civil wars, religious wars in Europe, we have witnessed the breakup of empires, the submergence of all life's values under the tyranny of cruelty. But during all these years of calamities, somehow the spirit of man though overwhelmed, yet retained its essential allegiance to the moral law. Even when Greek civilisation was

tottering under its own suicidal conflicts, Euripides and Sophocles sustained in their immortal tragedies the creative spirit of man—free, unvanquished and eternal. Antigone passing along the road that led to her destruction, because she had broken the law of Creon the earthly tyrant, could still find solace in the fact that she was still "faithful to the Law of Heaven". Sir Thomas More, when senseless political tyranny demanded his cruel death, still could declare cheerfully that he "remained God's first servant". Milton, in the chaotic medley of England's fate, when oppression stalked through the land, wrote his most wonderful poem "Samson Agonistes"—the symbol of spiritual resurrection, of the invincible inviolability of the human spirit which puts its faith in the will of God, and His Divine Law which no earthly power can trample down. Our democracy is a debased one substituting the whimsical law of a political majority for the unalterable law of human love and compassion. Hiroshima, Belsen, the totalitarian oppression of human minds and souls are symbols of our age. Korea is a tell-tale symbol of the frustration and evil which hover over us. Our power-politics, our electioneering intrigues, our ruthless supression of opinions which displease us, the craze for domination are all symptoms of a deep-rooted malady. We may evolve the most equitable economic settlement, the most efficient political machinery; but so long as the individual is undeveloped, so long as he has no moorings to the eternal laws of God, our civilisation will remain hovering over the edge of an irretrievable catastrophe. Mere egalatiarianism as advocated by our ideologists, slogans of proletarian dictatorship and unending class-war, or the uplifting platitudes of demoractic citizenship and the inalienable rights of man, or the fundamental rights will not avail us unless man takes a firm grip over himself and achieves self-realisation.

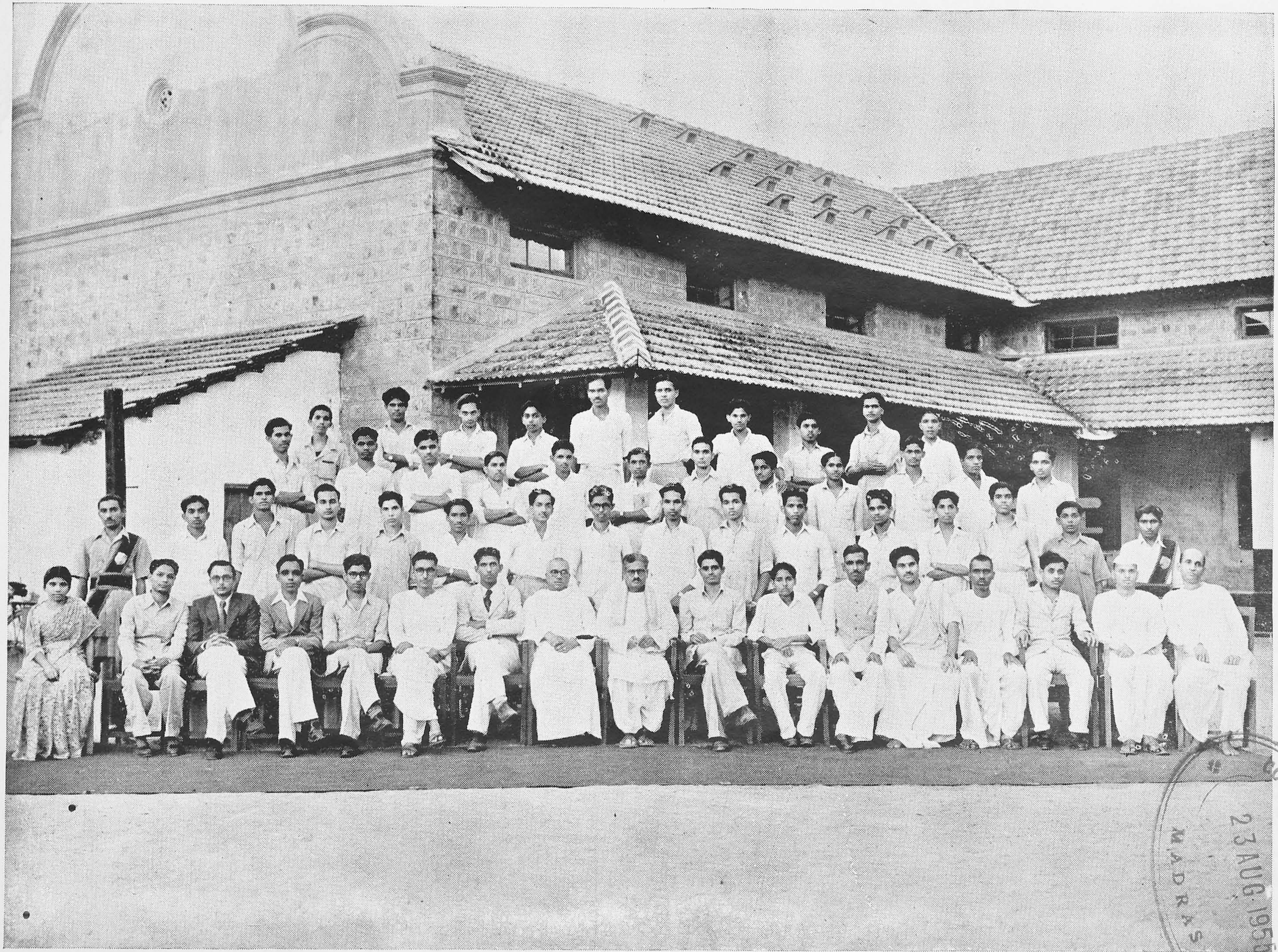
We can meet the challenge only by the transformation of the individual—a long process, it is true, but lives like those of Annie Besant show how such a process is possible for man. She is a symbol of the individual's miximum achievement in the inner realm of the human spirit, and after all human history is a never-ending process in which the two forces of integration and disintegration are continually at fight. But the battle is fought primarily in the individual. That is what the long story of evolution tells us. This individual

integrity is one of the most precious things, which our divine heritage has given us. Without this there is no history or history loses all its significance.

I think I see in Annie Besant's life and work, the secret which will unlock the mystery—the mystery of personal richness, individual fulfilment, that one eternal core which is in all Life. Philosophers may call this secret Realisation or describe it in ever so many ways. It does not matter. In that sense her life is a perennial source of guidance to us. She was a spiritual leader, the champion of this wonderful integrity of the human spirit. She was not bothered about make-shifts and momentary palliatives. She went to the roots of the matter and has given us a technique of a full, rich and abundant life, even as the great religious leaders have done each in his own way, even as Gandhiji has done in the generation that succeeded hers. In the midst of the vicissitudes and frustrations of her career she clung steadfastly to her own unique vision of truth and there she found fulfilment of her life and destiny. And after all when we watch the long story of life's evolution, is not this individual integrity, the most amazing phenomenon we see through the countless ages of evolution? Scientists say that the earth was a ball of fire, then a vast sheet of water, and then out of the slime which the huge tidal waves left behind them, there was born life, and the wonderful story of evolution begins—from the amœba to the brontosaurus, the gigantic monsters of the deep, the colossal creatures of the earth, and as the polar seas ebbed and flowed, with tremendous changes in the structure and climate of the earth, there sprouted the germs of all that we see today on earth; and the creatures that inhabited the earth, huge and gigantic, gave place to the flaura and fauna with which we are familiar. Birth, decay and death—the process has gone on endlessly. Finally man saw the light of day, as the ascending scale of life arose. The human drama started with its amazing prelude—the beginnings of civilisation—the growth of culture—the first seed was sown and the first hut was built and the first boat was launched on the bosom of the great waters. Groups and communities were organised, from the primitive tribal communities to the complicated national groups of our times—migrations and transmigrations—waves of humanity rising and falling and disappearing into the unknown—the mystery of birth and death—the wonder and awe and curiosity—love,

loyalty, aspiration, beauty, nobility—yes, all the stuff out of which human life is built, even evil, cruelty and greed and slaughter as history so vividly reveals. Civilisations were born, mighty empires were built. Babylon, India, China, Syria, Assyria, Greece, Rome and they have all gone "without leaving a rack behind." In Shakespeare's "King Lear" which to my mind symbolises this mighty tragedy of the Universe, we get a modern poet's vision of the tremendous destructiveness of life. Men are but the play—things of a mighty Cosmic Power—reducing man to nothingness; but even amidst the havoc and destruction of all that man has done, even in the midst of that unshunnable destiny of man "Death", a great seer glimpses the immense power of a human individual who can see life as Love, Loyalty—as a pilgrim to the shrine of human compassion and fulfilment. Over the bleak world, the waste land of human error, strife and calamity, there always shines the glimmer of a divine light—but it shines in the heart of some individual or other. They may be famous or they may be obscure, but there the light shines, spreading its illuminated wisdom which will ultimately rehabilitate this broken, ravaged world. It may shine in a Buddha, in Jesus, in the great Prophet of Islam, in a Gandhi, in countless others who in the language of the Bible have been "the salt of the earth" its preservers and sustainers. Against this colossal background of the universe, men may appear to be insignificant—the individual is *nothing—living for a brief* spell like the summer flies, which flash their multicoloured wings in the sunlight and then fall in heaps of death. But here is the mystery, the paradox. Insignificant and yet formidable is the individuality of *man—there is packed in that insignificant* individual the tremendous resources of creativity. It is on his integrity, his divinity, or what Annie Besant called his "godlikeness" that the fate of the universe hangs. He is a spark of the Divine—ageless and indestructible—an immortal soul whom death and mutability can never destroy.

To my mind, it is this inviolability of the spirit of man that Annie Besant represents. Great as her achievements were, supremely wise as she was in all that she thought, said and did, these achievements are nothing before that impregnable individuality which was hers. She was indeed sovereign over herself. So I still regard her as an individual, whose triumphs were not



SENIOR INTER (Arts) 1952-53

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Ladies' 'Throwball' team 1952-53

so much against the outer circumstances of her life, as against her own self—triumphs which released her from the bondage of egoism and merged her with the universal life which she so strenuously tried to serve and the universal truth which she so heroically pursued. So I see her, much as I am tempted to stress her concrete achievements for the good of India and the world, more as a woman cast in the heroic mould, a woman who unshakeably stood firm "four-square to all the winds that blow", working and fighting, and yet beyond the narrow bounds of her life.

> "And thus I came through storm to peace, not to the peace of an untroubled sea of outer life, which no strong soul can crave, but to an inner peace that outer troubles may not avail to ruffle—a peace which belongs to the eternal not to the transitory, to the depths not to the shallows of life... Through anxieties and responsibilities heavy and numerous it has borne me; every strain makes it stronger; every trial makes it serener; every assault leaves it more radiant. Quiet confidence has taken the place of doubt; a strong security the place of anxious dread. In life, through death, to life. I am but the servant of the great Brotherhood, and those on whose heads but for a moment the touch of the Master has rested in blessing can never again look upon the world save through eyes made luminous with the radiance of the Eternal Peace".
>
> — *Annie Besant*

Is Art Pernicious?

THERE are three classes of men typical to any age in the history of mankind who find fault with Art. They are the Puritans, the Philistines, and the Proletarians. To them art is immoral, useless and a cruel waste. They seem to say that it is not enough that art is intrinsically valuable, but that it must be of value to the world at large; it must fulfil a useful function in the general life of mankind. From their angle of vision art is anything but useful.

That art is useless and a cruel waste is an objection that need not be taken into consideration very seriously. Because, from the point of view of a philistine and a proletarian nothing is useful that does not add to the material advancement of life. Art is an activity, which according to them, lacks significantly the ability to satisfy our material wants. But is this a responsible criticism? A criticism can have a value when it comes out of a responsible mind. The standard of judgement of a philistine or a proletarian lacks this responsibility—the weight of discrimination where aesthetic culture is nil on the part of a man, his judgements on art are prone to be mere sound without any meaning. His is an attitude of a mind not only not interested in art, but also of either ignorance of the nature of art.

When once such people of the common stock develop an attitude, though not of highest keenness, but at least of little sympathy towards art, there may come a time in their lives when they come to realize —and it may come as a revelation—that art is the best means of soul-culture. What is more required for a man trodden down by the miseries of this world than a moment of relaxation—a relaxation and happiness, which art alone can give, and which all the wealth of this world cannot buy? Let it not be spoken – the usefulness or the otherwise of art—for only those who know what art is, will know what art means. George Santayana has said it very beautifully: "Art is action which transcending the body makes the world a more congenial stimulus to the soul. All art is therefore useful and practical, and the notable aesthetic value which some works of art possess, for reasons flowing for the most part out of their moral significance, is itself one of the satisfactions which art offers to the human nature as a whole."*

* George Santayana: 'Reason in Art' from 'The Philosophy of Santayana' P. 226 Modern Library Series.

Coming to the Puritan, the 'problem' created by art takes on a greater significance. Art is his despair, and his hatred towards art is directly proportional to the moral or the religious fervour he might have. Why should he be so much afraid of art? Is art to be feared so much? Is it so pernicious? This needs some clarification.

The conception of 'liberty' (apart from its political significance) has its well-grounded foundation in what is called the ***inspiration*** of a poet, or in the ***creative activity*** of a contemplating artist, or in the "concrete universals" provided by the works of art. Verily, it is this element of liberty(i. e. freedom of mind and activity in such arts) that is the fear of the Puritan. Art is a storm, he seems to think, which has the power to remove earth under one's feet. To associate art with storm is almost a psychological obsession with such a frame of mind that no rational tutoring can remove. The influences of a free, creative activity he seems to think, has the devastating qualities of a sudden storm on the calm surface of the sea. When once the storm is on, nature—society—takes a dynamic form when traditions and conventions stand trembling; they may be washed out, annihilated, and in their place may spring up new forms, new ideals and new life. It is this storm-arousing-activity of art that is the despair of the Puritan. It is a rebellion against the set social standards—standards which are out of date. Hence, it is quite obvious, he thinks that art has seeds of danger in it, it is chaos. itself. An antagonist of the conformist morality, of traditional ritualism which is art, is verily the headache of the preserver of the traditional lore. It is no wonder, then, that a custodian of tradition despises the methods of artistic representations. For him, all methods of artistic representation (for example of moral evil) which aim at awakening sympathy for the life pictured in a line, a sound, a paint demoralize both art and spectator alike.*

But is art so bad? Are there not aspects of aesthetic experience rendering that much-feared *sympathy* innocuous? Let us think for a while, what

* Plato and Tolstoy are such Puritans, very orthodox in their views, who have subjected art to severe criticism. Both condemned art as immoral, and said if art is let loose it can undermine the stability of society, and the peace of humanity.

that sympathy demanded in art is. Does the Puritan realise for a moment that the sympathy that is demanded is one with an "idealised" life, which directly does not go against the chosen purposes of the spectator? How does the spectator, for that matter, respond to that idealised picture? Is it not the response given, again, through imagination? If the answer is in the affirmative, then, why fear? Very often we forget the fact, that a spectator does not stand before a work of art with a clean mind a "*Tabularasa*", as it were. He brings with him his predetermined habits, notions and preferences, which no amount of imagination can destroy completely.* Definitely these have a greater influence on the spectator which make him either respond towards a work of art, or to keep him away from it. He has a theoretical faculty of apprehending a picture and a practical faculty of adapting it into his life, without getting corrupted in heart or paralytic in will. The imaginative faculty added by the influence of the idealized form instead of clogging, or being a crotch to the progress of man, may prove to be a real help, may open a new horizon of life. He may see a light, may entertain a hope and may find a future.

A work of art acting upon the imagination of man appeals to the sympathetic feeling. It is not that it stirs one's emotions and passions in an irrational way, but that it provides an insight into them. Men who believe in the rebellious attitude of art must ponder over the fact that the attitude of reflection which art engenders and fosters is really unfavourable to inpetuous action. Art, it should not be lost sight of, has the greatest merit of allowing a chance for a second thought instead of acting as an immediate stimulus to action or rebellion (so distinctly dissimilar to religious fanaticism which has resulted in so many battles and crusades as history amply depicts). Even when art suggests a new way of living, it makes demands on the spirit of the spectator to determine whether that suggestion can easily be adapted into life. Men who are very eager to find fault with art, and who condemn it, overlook this great quality of art—the element of reflection.

From another point of view also, art can serve a useful purpose. The imaginative experience of passion and adventure and other emotions that art

* Whatever impressions one gets from a picture has necessary relation with one's beliefs. The Psyche is a touchstone of beliefs.........." James Feableman: The Psychology of Art Appreciation.

provides can best be taken as substitutes than incentives to such actions. "The perfection of form, the deep repose and circle like completeness of the work of art tend to prevent one from seeking a corresponding real experience, which would have none of these qualities but perhaps misery and wear and tear instead". Through artistic manifestation there is scope to enter into new aesthetic experiences.

Richer these aesthetic experiences the more elevated the personality of the man will be. Richer the acquaintance with art, and the visions that it lays bare, richer we feel in our knowledge about life which art has depicted. It is the intrinsic nature of art that it presents life in magnified instances, generalising and clothing it in idealised forms. Speaking of this intrinsic nature of art in general, and literature in particular Prof. C. G. Osgood writes: "........ to turn back from such instances to the small specimens of real life presented by our daily routine, is to understand actual life as we could not otherwise understand it; to see it rightly appraised, dignified, clarified; as Shakespeare, for example, takes a sordid tale of *mesalliance* and slander and raises it to the *n*th power in *Othello*. In the light of that vision of mischief how much more wisely and truly can we observe, measure and perhaps relieve the mischief of scandal in that neighbourhood around the corner. In the light of the career of Milton's Satan or Eve, how much more easily can we recognise and deal with silly social pretence, or over-reaching greed, or the mortal dangers of selfishness and wilful boredom. In the light of Dante's love for Beatrice, how immeasurable appear the consequences for infinite good of the deepening intimacy between those two promising young people...........Literature helps us to see as important what is really important, though the world call it a trifle, and to see trifles as trifles though the world call them important".* There is great truth in the statement that arts extends the range of vision, intellectual, moral and spiritual. The essence of all life, the thread which binds human beings, that is sympathy is largely expanded by art. It sharpens our discernment and corrects our appraisal of things.

Let us not be querulous about the pernicious nature of art, for indict-

* C. G. Osgood: Poetry as means of grace. Pp. 17-18

ments can never reform what is pernicious and therefore loathesome. A puritan, in his natural way of life, might think of reforming the character of an artist. But how far such a reformation is a feasible proposition is to be practically ascertained. Can we tutor an artist—with whom, the Puritan thinks, immorality is congenital—into what is called "moral" life? Can we emphatically say—taking an instance of an artist—that immorality in life is solely due to his artistic nature? For that matter, what to say of a drunkard, a murderer and a debauchee? Do they reduce themselves in significance before the immorality of an artist?

Supposing we aim at moralizing these immoral men, how far we can succeed is a doubtful case. It is, at any rate, hardly possible to succeed, for no evil lying deep in the subject of instinct can be uprooted. The critics must clearly make a distinction between the immoral acts of a man, who is an artist, and his artistic activity as such. Artist, the man, minus the artistic activity, is as common a man as a sober one is, as a chaste one is, or as a drunkard or a debauchee. He never becomes a moral man if stripped off from his creative artistic activity. It is merely the fond hope of a Puritan or a Reformer.

There is one angle of vision of looking at the morality of an artist, which is completly alien to a Puritan, and, that is, to take the artist on the merits of his artistic activity. In his own field, in so far as an artist is an artist the power of detachment and reflection matters of instinct with an artist are fundamentally ethical. The theoretic faculty of apprehending and of giving expressions to the impressions, has not a seed of immorality in it. More than that, the artistic activity is absolved from all ethical considerations. It is amoral.* In all critical evaluations this distinction must be made between the artist as a man, and the man as an artist. The way one lives should not be made the

* Croce, the Idealistic Philosopher of the 20th Century remains the only indomitable supporter of such a view. He writes, in his classical "Aesthetica", the aesthetic judgement on a work of art, as nothing to do with the personal morality of an artist. Art which is pure theoretic contemplation is exempt from all censor. When art is delivered into practical plane—when the theoretic activity is no more in operation —then the work of art is the subject of a new dominion whose governers may be utilitarian and moralistic criteria. It is left to them to condemn or praise the work of art—when the work is strictly alien to the Spirit, or to the theoretic activity. The Spirit is pure and blameless, and is above all moral considerations. In this new dominion a work of art has just the same or common status as any other practical activity.

criterion of judgement, when it concerns *a work of art*. That is the unique nature of the artistic activity, which unlike so many other activities is above moral scrutiny.

The powers of an artist, of a creative genius are inestimably on a higher level than the powers of the ordinary men. May be as a man, the artist has his own weaknesses, but who can deny to an artist the insight into life, and the power of expressing the forms of the actual and contemplative lives he lives? For an accurate estimate of all forms of life we must go to the actual expressions of them. Without knowing what a way of life is, how can a critical judgment be passed on it? If we still do so, what chance is there for that judgment to be relevant? A development of a sympathetic attitude towards life in its myriad expressions, a psychological keenness to understand them, an intellectual tolerance to study them are the essential requisites of a critic. A lack of such an equipment in a critic may destroy things very valuable, which sympathetic attitude might well preserve and find a place for in the world. To find beauty in ugliness is the task of an artist and to recreate it is the task of a critic—for criticism is recreation, too. If one does not possess even the itellectual keenness to understand what ugliness is; or if one does not have the theoratical tolerance towards the ugly or the evil, how can he hope to understand beauty, which might have been born of the very same ugliness or evil?

The orthodoxy of a Puritan might answer the above question in the following manner. Imaginative sympathy with evil or ugliness even in a sublimated form may have a bad effect upon the conduct of a man; and surely, a bad man is a contagion with diabolic influences over others. Such an argument is purely an inference unsupported by premises. It is a fear entertained by a man of weak morality. Genuine morality must have the knowledge, atleast, of what is bad, or else, it is not good. Stronger the morality in man, lesser it is susceptible to bad influences. It is only a man with a seed of sin, that is corrupted by his imaginative sympathy, never a man with a strong and defined morality. A character incapable of withstanding

that influence is fake, and is prone to be doomed.* If one is incapable of looking at statues and pictures with equanimity, what guarantee can there be that he will not be seduced by live men and women? If temptations from life can be resisted, temptations from art can as well be resisted. As temptation is natural to man, and if one says that he is above it, it is merely pretention. And pretention is foreign to a *true* morality. True morality demands the knowledge of the grotesque, the infernal and the sinful in a man. One must know all those expressions of life. Nothing human shall be foreign to a man when he is to be the judge of values. In comparison with the sublimity of demand for knowledge of various expressions of life, do not the warnings and threats of a rigorous moralism appear timorous? Santayana says, "Art in its nobler capacity is an achievement, not an indulgence. It prepares the world in some sense to receive the world, and the soul to master the world. Art disentangles those threads in each that can be woven into the other. That the artist should be eccentric, or homeless, or dreamful may almost seem a natural law, but it is none the less a scandal. An artist's business is not really to cut fantastical capers or be licensed to play the fool. His business is simply that of every keen soul to build well when it builds, to speak well when it speaks, giving practice everywhere the greatest possible affinity to the situation, the most delicate adjustment to every faculty it affects. The wonder of an artist's performance grows with the range of his penetration, with the instinctive sympathy that makes him, in his mortal isolation, considerate of other men's fate and a great diviner of their secret, so that his work speaks to them kindly with a deeper assurance than they could have spoken with to themselves. And the joy of his great sanity, the power of his adequate vision, is not the less intense because he can lend it to others and has borrowed it from a faithful study of the world".†

* It is almost unimaginable to think of murder, the next moment, one witnesses — for example — Shakespeare's Macbeth. A man with intentions of murder, probably abstains from doing it, if he is given a chance to witness 'Macbeth' being enacted — Macbeth who fell victim to the indomitable fate, the evil which he brought on himself. How can he forget the words of Lady Macbeth:—

> "What, will these hands never be clean?........
> Here is the smell of blood still. All the Perfumes of
> Arabia will not sweeten this little hand."

† George Santayana: Reason in Art. Page 254—255

In conclusion, it may may be suggested that though battles are fought between the conformist-moralist and the artist, a conflict there is none between the Spirit of Art and genuine and rational Ethics. The morality which does not understand the ways of living, and of life's varied expressions, is not true morality. Morality without sympathy is worse, ruthless and arbitrary. But "a morality organised about the human heart in an ingenuous and sincere fashion would involve every fine art and would render the world pervasively beautiful—beautiful in its artificial products and beautiful in its underlying natural terrors."* It is the aesthetic culture that determines a man's morality (not that morality determines aesthetic culture). A morality because aesthetic culture is richer. Shelly has not said it with an exaggeration: "Ethical Science arranges the elements which poetry has created..........A man to be timely good must imagine intensely and comprehensively; he must put himself in the place of another and many others; the pains and pleasures of his species must become his own. The greatest instrument of moral good is the imagination; and poetry administers to the effect by acting upon the cause. Poetry enlarges the circumference of imagination by replenishing it with thoughts of even new delight, which have the power of attracting and assimilating to their own nature all other thoughts, and which form new intervals and interstices whose voice for ever craves fresh food. Poetry strengthens the faculty which is the organ of the moral nature of man, in the same manner as exercise strengthens a limb". Aesthetic culture does not only enhance the moral culture of a society, but blesses it with a supreme felicity of soul. If the combined competence of the freedom of the mind, and the creativeness of art would incarnate in all the enterprises of men, that would be the principle of their morality.§

As John Dewey says, *it* is when once we acknowledge art as a great power in human association, not an indulgence or rebel; and when once we acknowledge

* George Santayana: Reason in Art. Page 251.

§ "Art betters the condition of all existence. Until art arises, all achievement is internal to the brain, dies with the individual, and even in h'm spends itself without recovery, like music heard in a dream. Art in establishing instruments for human life beyond the human body, and moulding outer things into symathy with inner values, establishes a ground whence values may continually spring up; the thatch that protects from to-day's rain will last and keep out tomrrow's rain also. The sign that once expresses an idea will serve to recall it in future". Reason in Art. Page 225

morals as identical with every aspect of value (morality is co-extensive with life) then the relation between art and morality would be settled, and the problem as such would not exist.

— *K. B. Ramakrishna Rao*, B.A. (HONS.)

The Song of a Visitor to Udipi

Oh, How I love this Udipi town,
A town, yet not a town!
Its rural charm and living cost
Do make me smile and frown!

Oh, How I love this Ud'pi town,
With 'jjarkad Nature's Queen!
Greenness, greenness, everywhere,
But not a soul is seen!

Oh, How I love this Ud'pi town,
Sagri is Nature's 'Laddoo'!
Hast thou heard of this famous seat
Of Beauty and learning too?

Oh, How I love this Ud'pi town,
I went up the Sagri hill!
Then I gasped and gaped and gazed
As at my monthly bill!

Oh, How I love this Ud'pi town,
I gasped with Joy supreme!
A lovely sight had met my eyes...
A sight beyond my dream!

Oh, How I love this Ud'pi town,
The smiling face of Nature!
In short, a scene such as would have
Filled Wordsworth with rapture!

Oh, How I love this Udipi town,
Green hills and trees in line!
Beauty, beauty, left and right,
Circling a structure fine!

Oh, How I love this Ud'pi town,
I stood thrilled like a bard!
And then I felt how wet I was,
It had been raining hard!

Oh, How I love this Ud'pi town,
To canteen lay my way!
There, a steaming coffee-cup
With some of "Sajjige"!

Oh, How I love this Ud'pi town,
My wet was quiet forgot!
I was a king with nectar fed,
My joy was quite a lot!

Oh, How I love this Ud'pi town,
I loved the Canteen lunch!
I loved the lab, I loved the Lib,
I loved the building much!

Oh, How I love this Ud'pi town,
This College makes me gay!
Now life is nice, now life is sweet,
It is like "Hollige"!

— *"Dreamer'*

Wonders of Astronomy

ASTRONOMY is the science dealing with heavenly bodies, planets and stars. Astronomy is as broad as the Universe itself. To-day it is the science which almost staggers one with its amazing facts and figures and is far more useful than many people think. Men, even before Christ, knew this science and made use of it. They viewed the stars with their naked eye and used to predict events and fortunes of men. The ancient navigators traced their courses on the high seas with the aid of these stars. The ploughmen planted and harvested at intervals fixed with the aid of the Sun and the Moon.

The Chaldeans and the Egyptians were the first men to study more about these stars and planets. Their priests hid this knowledge from others. However, later the Greeks obtained this knowledge from them.

For considerably a long period the astronomers did not know of any instrument which could, as they said later, "bring things nearer." The credit of investing a telescope goes to the Greek Astronomer Democritus, "the laughing philosopher" as he was known.

Galileo was the next man to prepare a telescope. He is called "the Father of Telescopic Astronomy". The kind of telescope that he made is an old one for us, people of the modern world. It seems he took his long pipe and fitted two lenses at its two openings. This telescope of his magnified an object only three time. But later on he made another one which magnified an object about thirty times.

The next contribution to the progress of Astronomy was made by the famous mathematician Ptolemy. But he made an error. He said that our Earth which is just a planet in the Solar system, was the centre of heavens and was fixed and all the other stars, planets and the Sun too rotated round it. But Ptolemy was corrected by Sir Isac Newton, who discovered that it was the Sun that was fixed and all the other planets and stars were rotating round it.

All knowledge in Astronomy is focussed round the Solar system which consists of the planets, the comets, the Sun, the Moon and the Stars beyond,

Let us consider about the stars. They are bright heavenly bodies which shine and twinkle by their own light. They are numerous bright objects each of which has a bright appearance. Other bright objects in the sky resemble clouds in appearance. Such bodies are called Nebulae, the word being derived from a Latin word meaning "a small cloud". Different Nebulae have different shapes. Stars are formed in this and are found to rush forth in all directions.

There is no definite knowledge about the correct number of stars. But modern Astronomers, workers at the Greenwich Royal Observatory report that the number of stars lies between, 1,800,000,000 and 2,400,000,000. If the latter figure is correct then it means that there are just as many stars as there are men on the Earth. They also say that most of the stars, though visible to us as a single one, contain actually two or more in number. They rotate one about the other with such a tremendous speed that they seem to be a single one. With an instrument called spectroscope it is possible to detect the elements a star in Alpha Centauri about 25,600,000,000 miles from the Earth. It rotates with such a terrific speed that it appears to be stationary. Though Alpha-Centauri is the nearest star, its light takes a little more than three years to reach the Earth.

The sun is the main feature of the Solar System. He keeps his family planets in their regular orbits by his force of attraction. The Sun is composed of hydrogen, helium, oxygen, copper, iron, silver, lead and many other elements which are all found on the Earth. When an eclipse takes place, a part of hydrogen from this globe rushes out and covers it completely. The mass of this hydrogen extends up to and more then 1,300 miles length. The diameter of the Sun is 866,000 miles. The surface area is least 12,100 times that of the Earth and its volume or bulk is 1,331,000 times than of Earth. The temperature on the surface is 6,000 degrees centigrade or 11,000 degrees Fahrenheit.

Planets are the other members of the Solar system. They revolve in elliptic orbits round the Sun. They all rotate in the anti-clockwise direction, They radiate no light of their own but shine with the light they reflect from the sun.

The farthest planet from the Sun is Pluto which was discovered only recently in 1930. It rotates at a distance of 3,669,000,000 miles from the Sun. It rotates round the Sun once in 248 earth-years. (an earth-year = 365¼ days). The mean diameter of this planet is 3,750 miles.

The next planet is Neptune having one moon. This planet rotates at a distance of 2,793,500,000 miles from the Sun. It was discovered in 1845. If any man can make a plane to travel at the speed of light, that is about 186,000 miles per second then this planet can reach the planet Neptune in about four hours, whereas to reach the nearest fixed star Alpha Centauri, it will take more than three years. Neptune takes 164.8 earth-years to go round the Sun. Its mean diameter is 32,932 miles and it is 16.7 times heavier than our Earth.

Uranus is the next planet. It is a planet with four moons. It was discovered by Sir William Hershel in 1781. It rotates at a mean distance of about 1,782,800,000 miles from the Sun. It takes about 84 years for a complete rotation round the Sun. Its mass is 14.4 times that of Earth. Its mean diameter is 30,878 miles.

Next comes Saturn, a planet with nine moons rotating at a distance of about 886,200,000 miles from the Sun. It takes 2.95 years to go round the Sun. It is about 94 times greater than the Earth. Its mean diameter is about 72,332 miles. This planet is encircled by three transparent rings of thickness of about 30 miles. This is the most beautiful planet in the Solar system.

Jupiter comes next. The word 'Jupiter' is a Greek one meaning "Zeus, the father". It is a planet having nine moons. It is the largest planet marked curiously. The pull of gravitation on Jupiter is so much stronger than on the Earth that a body there weighs more than 2½ times as it does on the Earth. It is at a mean distance of about 483,300,000 miles from the Sun. The diameter of this planet is 86,683 miles. Its mass is 314.5 times and volume 1,300 times as that of the Earth.

The next planet in the order is Mars having two moons. It is at a distance of 141,600,000 miles from the Sun. Its diameter is 4,216 miles. It

takes nearly two years to go round the Sun. Its mass is 0.11 times that of the Earth. Modern astronomers are of opinion that this is perhaps the only planet, other than the Earth, having animals in it. There are some dark marks on it which are supposed to be some canals.

Then comes our Earth on which we live. It is at a distance of 92,900,000 from the Sun. As we know it is a planet having only one moon. Its diameter is 7,918 miles. Its circumference at the equator is 25,000 miles. More about the Earth may be superfluous here.

The planets that lie between the Earth and the Sun are Venus and Mercury. They have no moons. The planet Venus is at a distance of 67,200,000 miles away from the Sun. Its diameter is 7,576 miles. It takes 225 days to go round the Sun. Its mass is 0.8 times that of Earth. This planet is believed to be the "Star of Bethlehem".

Mercury which is the nearest planet to the Sun is only at a distance of 36,000,000 miles from the Sun. It is the smallest planet ever known. Its mass is 0.04 times that of Earth. It is not easy to observe this planet due to is closeness to the Sun. It takes about 88 days to go round the Sun. Its diameter is 3,008 miles. It appears just before sunrise or sinks just after sunset. Its relative density is about 0.63. An object weighing 100 lbs. on Earth will weigh only 3 lbs on Mercury. In other words the pull of graviatiton on mercury is much less than on Earth. The planets in general are called "flying rocks".

Our moon is one of the smallest of heavenly bodies which shines entirely by the reflected light of the Sun. It is full of mountains, ravines, craters, and broad plains. Some of the mountains are even more than 20,000 ft. in altitude. All these mountains, seas, and craters are named after famous astronomers. The moon is a dead world. The land is cold, dark and empty. No animal can exist there in such cold. If any one tries to live there then life may become very unpleasant, well-nigh impossible. The time between two consecutive sun-rises there is 30 earth-days. The area of the moon is 14,685,000 Sq. miles. It is equal in area to that of the United States. Its diameter is about 2,160 miles just a fourth of that of our Earth. The volume of the Earth is 49 times and its mass 81

times as that of Moon. It is at a distance of about 2,39,000 miles from the Earth whereas the Sun is 400 times farther. A plane travelling at the rate of 150 miles per hour can reach moon in about two months. The moon always moves close to the Earth because the Earth holds it by its pull of gravity. Even so the Moon reacts on the Earth causing the tides. Here is a funny thing. One can set up a record in high jump or pole vault on the Moon, because the pull due to gravity is 1/6th the pull on the Earth. If one can jump 6 ft. high here on the Earth, he can as well jump 36 ft. high there on the Moon. But one must remember it will be a record on the Moon, not on the Earth.

The comets are the other most interesting heavenly bodies in our Solar system. The Comets are the celestial visitors which occasionally appear on the sky and disappear after a short period. Most of the Comets are members of the Solar System.

The Comets can be classified into two groups, the periodically appearing Comets and the unexpected Comets. To the former group belong those Comets which visit over and over again. If a Comet never returns then we can assume that it has gone to some distant part of the Universe or has come under the influence of the Sun and may have broken into pieces which can appear only as meteors or shooting stars. The Comets are largely and mostly gaseous except at the centre called the nucleus, which consists of solid matter. The tails of the Comet are never seen till the Comets come close to the Sun. The tail follows the Comet only when it approaches the Sun, but as it goes further from the Sun and moves far off, the tail trails before the Comet and becomes invisible. The tail extends to millions and millions of miles.

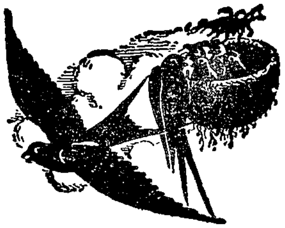
The speed of a Comet depends entirely upon the Sun or upon the distance between the Comet and the Sun. The maximum speed attained by a Comet is about 400 miles per second.

It was Halley who first discovered a Comet, though his ancestors used to view them occasionally. That Comet is named after him. It appeared in 1682. It appears once in every 75 years. It last appeared in 1910. Then, it seems, its appearance was very dim. Some astronomers opine that it may break up into meteors very soon before it is scheduled to appear later in this century.

Enecke's Comet is another one which appears once in every 3½ years. Biela's Comet was another one which broke up into two in 1846 and then into meteors later on. The meteors of Biela's Comet appear to be falling in the month of November. Donati's Comet is the brightest of all the 19th century Comets. The mystery regarding the birth and the growth of a Comet still remains a mystery.

And so, above have been enumerated a few facts regarding the Solar System and about the worlds beyond and a person really interested in furthering his knowledge is referred to any popular treatise on Astronomy.

— *V. Raghupathi Sharma,* I U. C.



Two soldiers lay under their blankets looking up at the stars.

Says Jack: 'What made you go into the army, Tom?'

'Well,' replied Tom, 'I had no wife and I loved war, Jack, so I went. What made you go?'

'Well,' returned Jack, 'I had a wife, and I loved peace, Tom, so I went'.

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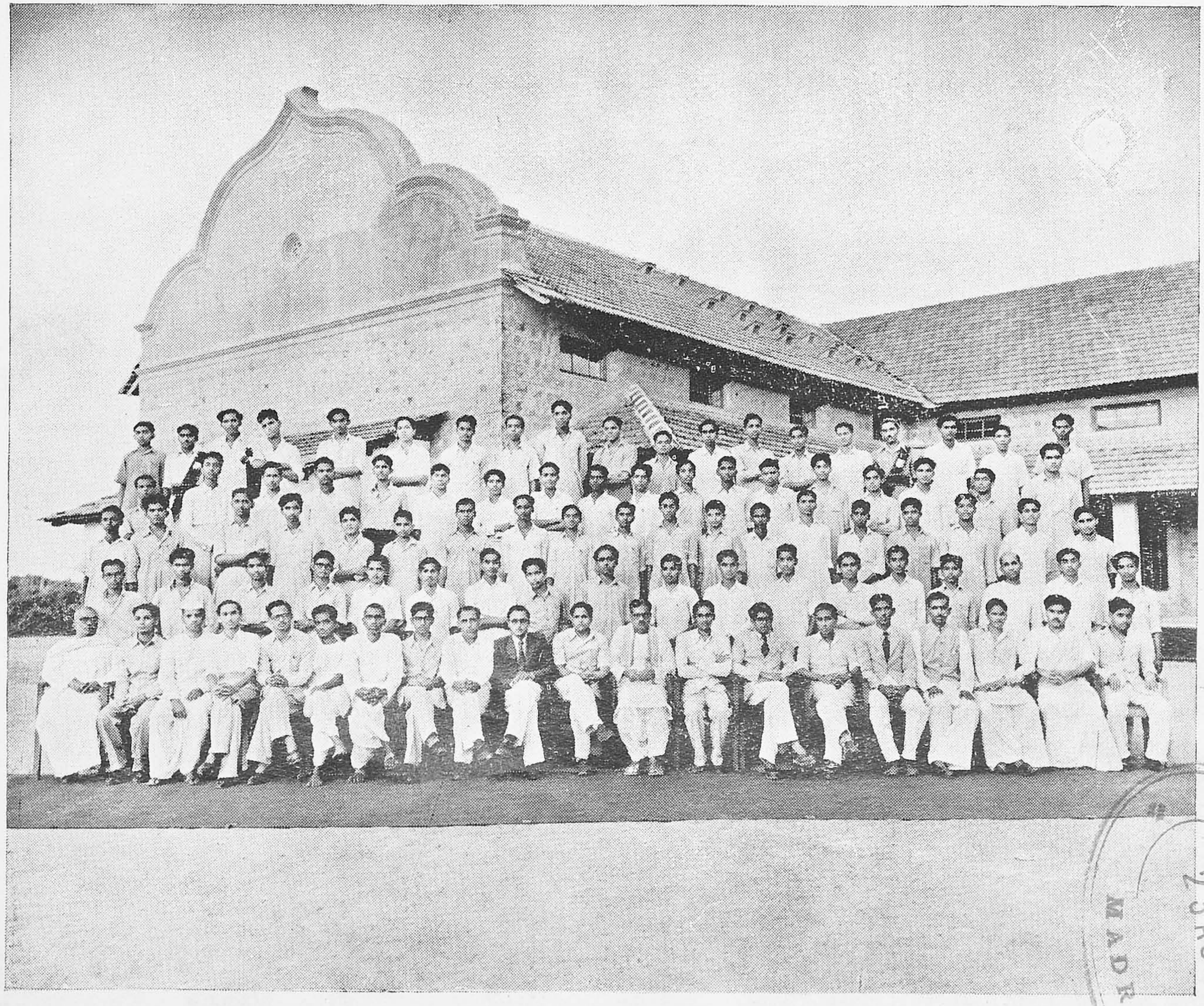
A Quack doctor holding forth about his famous herb-tonic to a rural audience: 'Yes, gentlemen,' he said, 'I have sold this tonic for 25 years and never heard a word of complaint. Now what does that prove?'



Senior Inter: Science Section. 1952-53

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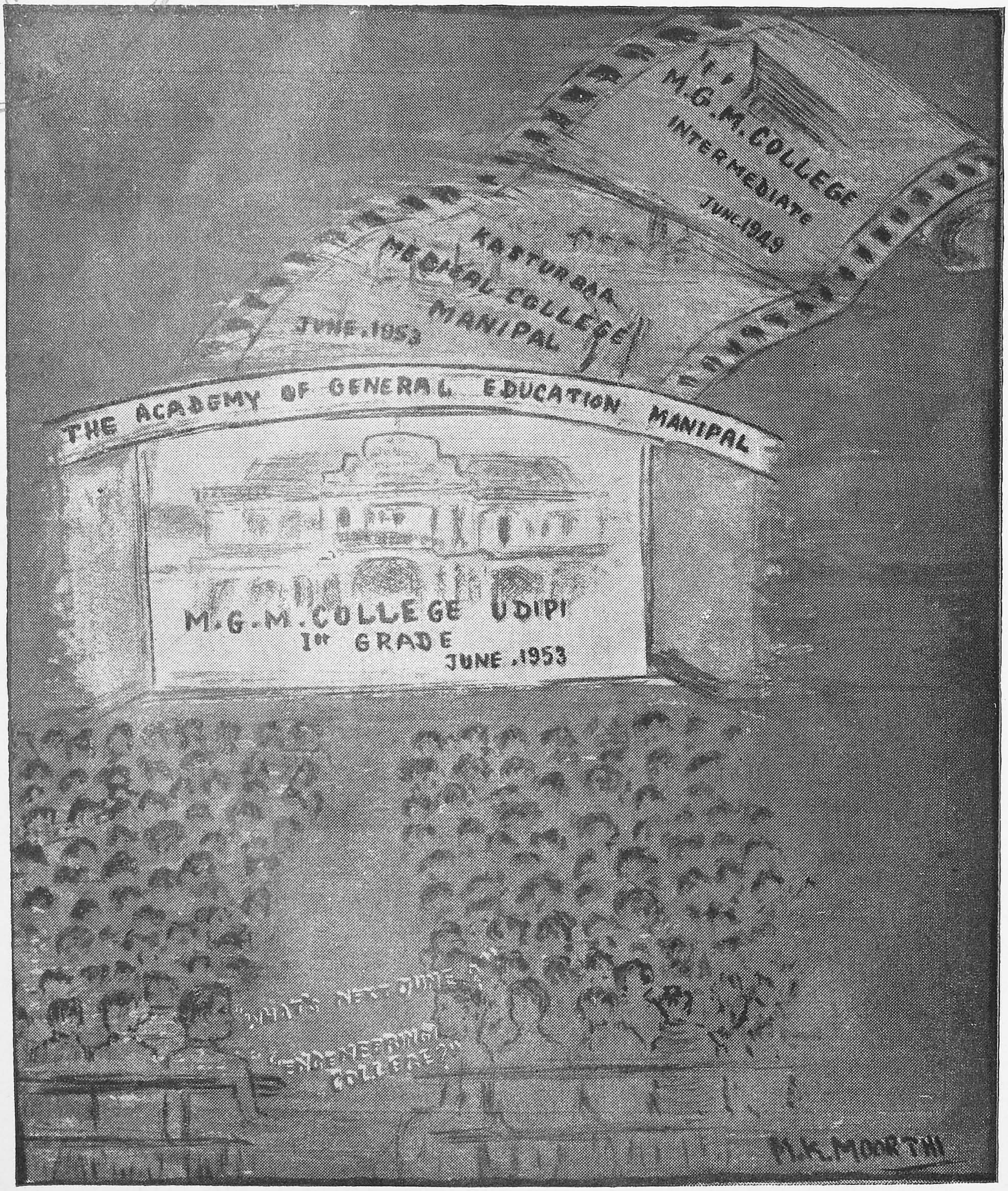

My New Room-Mate*

"HERE is your room-mate" said the warden and, leaving a boy at the door of my room, he went away.

I looked up and saw the young man. He was of my own age and had a hand-bag in his hand, obviously filled with books. But his dress was such as did in no way indicate his being a College-Student, actual or aspiring. In fact, except for the books in his hand, I would have taken him for an illiterate lad. He wore neither a pant nor a pyjama, but simply a half-trouser and a half-shirt, both of them far from being new. His feet were bare and his whole appearance clearly showed that he had travelled a great distance during that day.

'May I come in, Sir?'

I felt ashamed that I was so rude as not to invite him into the room. It was a surprise to me—the fact that I felt ashamed by his question, for I really did not think it necessary to invite him myself. But his question had made me think it was and I could not say what there was in the question to make me think so. There was modesty written all over his face and his voice had something in it that made the hearer like him at once.

'Do come in, my friend, and be seated' said I.

He came in, kept his hand-bag in a corner and went out. In less than two minutes, he came in again carrying a bedding in both of his hands.

'Shall I keep this in that corner?' he asked me in that same modest attractive voice.

'Of course, wherever you find it convenient' I replied.

Yet I thought there was no necessity for that question at all. In fact, that question made me feel a bit shy though I was unable to give the reason.

* The Prize-winning entry in our Independence Day Short Story Competition. —*Ed.*

After keeping the bedding in a corner, he took out his books and began to arrange them on the shelf. Meanwhile, he began to talk and I sat still hearing him and observing his movements with a peculiar curiosity.

'My name is Ramachandra, but they call me Ramu. I come from Byndoor, a small town at the far end of our district. I joined the College this morning and was so fortunate as to get you for my room-mate.........'

I could not help wondering how different he was from the mental picture I had formed before of my room-mate. The main difference between the two was that the room-mate of my imagination was exactly like myself whereas this real one was wholly different from me. I had a curious sensation as I went on observing his manners and his conversation. I cannot precisely say what it was like—it was as if he tried, by every possible means, to please me and yet I could not see the necessity for that. By what he said, one would think he was anticipating some serious quarrel between him and me and, therefore, was trying his best to soothe me, as far as possible, even before it occurred. He seemed to be attempting to bring home to me that he was a man who really bore no ill-will to anybody and therefore, must not be misunderstood by anyone—thereby meaning myself—by his behaviour. But why should I misunderstand him and what behaviour of his would cause it?

It was 6 O'clock. I went out, called the waiter, ordered for a tiffin for two, and came in. I saw him ardently studying the contents of my room. I thought he felt a little uneasy when he glanced at the several magazines on my table and found them to be all film-magazines.

When the waiter came in with the tray in his hands, Ramu looked astonished.

'For whom is this?' he asked.

'For us' I replied coolly.

'What time do we get the night-meal' ?

'Half-past seven'.

'Excuse me' said he, 'I cannot take this'

'What for ?' I was greatly surprised at this.

'Nothing. But I can never accept this. Please don't misunderstand me. I am not used to all this'

'Not used to what ?'

'This unnecessary tiffin and well all this waste of money'

I was nearly stunned by this. Waste of money!—What kind of a man was this? Not used to all this! Unnecessary tiffin! - Unnecessary indeed!

'Look here' said I, 'I have ordered for this and there is no meaning in returning it now'

'But I cannot have it for any reason; you must know...........'.

I knew enough—he was altogether mannerless. I took one of the dishes and let the waiter have the other.

So, here was the thing he anticipated!

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As soon as we returned to the room after the night-meal, he took up a book and fell to reading it. I began to dress myself for the picture. After a meoment's hesitation, I asked him, 'Won't you come to see the picture'?

He seemed once again astonished—'What picture?'

'*Hum-log*'

'But what about the test to-morrow'?

'How did you know about the test'?'

'The boy who sat by me at the dining table told me there would be a test to-morrow in mathematics'.

'But you are a new-comer'

'What of that?'

'You can very easily be excused for absenting from it'

'Does it mean that I should waste my time at the picture and not attend the test?'

I was stunned to the quick for a second time. I made no reply.

'And what about you? How can *you* be excused for not attending? Have you already prepared for the test?'

'There is no need for anybody to worry about me. I can see to my own affairs', I said, attempting in vain to check my anger.

'I am sorry', he said, 'But excuse me—I can't come' and he once again fell to reading.

I dressed myself and left for the picture.

x x x x x

Next morning, when I got up, as usual, at 8·30, Ramu was long up and had been solving some problems in mathematics. I washed myself and asked him, 'Have you taken your coffee'?

'No, not yet'.

'Let us go there'.

'Where?'

'Why, to the hotel'.

'Are we not going to get our break-fast at nine-thirty?'

I said nothing, but simply went towards the hotel. I was angry with myself that I asked him to come. The shame I was made to feel, was a just punishment for me.

The test was held that day and I stayed away from it. It was quite natural with me, this abstaining from the test. But this time, there was something more in it—something haunted my memory and troubled my mind throughout the day. That I did not attend the test was not a matter worrying me so much as, perhaps, that Ramu did attend it. He was a perfect contrast to my own character and this caused me a great dissatisfaction by continuously pointing out my own defects. I could live in that same manner that I was living then for any number of years; but I could not live a single day more, if it came to living with Ramu. He was so irritating, so sarcastic—in fact, I am at a loss to find a correct word to describe him.

I had an engagement at 3-30 P. M. with a friend who, like myself, had abstained from the test.

When I returned to the room, it was half-past seven. Ramu was waiting for me to go to the dining hall. Neither of us uttered a word till the meal was over and then, when we arrived in the room, he suddenly broke out—'Are you going to the picture to-night as well'?

I had really no thought of going; but somehow this question made me answer 'Yes'. He said no more but took a book and began to read.

That night also I went to the cinema.

x x x x x

Next morning, I was awakened by Ramu from a deep slumber.

'What's the matter?'

'It's eight-fifteen'.

I looked at him questioningly.

'We have got the practical class at nine'.

Yes, I remembered it and I could have even attended it, if it were at any other time. But, the very fact that it was he, Ramu, who reminded me of it, made me resolve not to.

'You can go' I said rudely and covered myself completely.

I do not know how it was that I fell so deeply asleep, that day. When I woke up, I was completely upset at the sight of the Principal, the warden and Ramu in the room. 'Did you say he is ill?' The Principal was questioning Ramu.

'Yes sir, he has been ill since the last two days—and so he could not attend the test yesterday'.

'Well, I'll send for the doctor'. So saying the Principal went away, followed by the warden.

I sat up, greatly puzzled by what I had seen. I looked inquiringly at Ramu.

'Shanker has been suspended from the college for not attending the test' he said in his modest voice and I now began to see a new meaning in that modesty. Shanker was the student with whom I had spent the previous afternoon.

I looked at Ramu with a strange, humiliating feeling in my heart. The previous two-days passed before my eyes but this time there was a different colour on all the incidents. Suddenly, it dawned upon me how mean a fellow I had been throughout those two days.

I got up, took the hand of Ramu into my own and said beseechingly. 'Shall I order tiffin for both of us?'

'Surely' he said, 'I shall take it as a token of this happy reconciliation'.

And, keeping his other hand on mine, he pressed it with both of his.

— *N. Sheshagiri Prabhu,* II U.C.

On the Study of Logic

PANGAL,
12th December, '52.

My Dear Sheela,

IT seems that you have forgotten me completely; otherwise you would have answered my last three letters. No doubt, you are now studying in a city like Bombay and also it is possible for a College girl like you to forget me amidst all your domestic and College affairs. As the proverb says, 'one who would catch fish should not mind getting wet'. I am writing to you again and again because I like to hear from you; this is a very good reason for the train of letters I am writing.

When I came down to breakfast I found upon the table a letter from our best friend Leela. She has written it beautifully and stylishly and I hope you too have that kind of unusual talent for writing. I pray that you too cultivate the habit of writing both good and stylish English to enable Mother India to see one of her good daughters turned into one of the immortal writers. She has mentioned that you are criticising her for having taken Logic as the optional subject. But, Sheela, don't think so. Positively your optional subject, Natural Science is worth studying only if you take up that noble profession, medicine. Otherwise, Logic is also good, nay, better—better than Physics, Chemistry etc. in your later life.

Dear Sheela, that two and two make four is not a belief for the man who knows the import of numbers. It is a piece of definite knowledge. There is neither Logic nor Psychology behind it. But we should know the rules and regulations that are laid down by Logic to understand difficult problems, e.g. 'Man proposes God Disposes, Man proposes Woman Disposes, therefore woman is God'. At first sight you will, no doubt, say that it is correct (may even say so for ever!). But if you go deep into the matter you will realise your mistake. To judge the correctness of thought we should study Logic, for it is the science of correct expression of thought.

Not only can a student of Logic point out the faults and fallacies in a statement like the one above but even a layman who has never heard the word

Logic can realise it, he cannot prove it though. There is a difficulty incident to the science of Logic. The problems of objective sciences such as Physics, Botany, Zoology etc. are about concrete objects which are also external to us. Our mind to that extent finds less strain in grasping them. Further practical aids like experiment, dissection, drawings, sustain our interest in those sciences and lighten the tedium of strenuous thinking. Logic cannot make use of any external aid which will stimulate our curiosity and sustain our interest.

Generally, when we are found with complicated problems or find ourselves in strange surroundings we give up our habitual mode of behaviour and exercise our reason to find out the proper solution. This indicates that there is no need to learn Logic, because each and every one will have the sense of Logic in him. No doubt, thinking or reasoning in the fullest sense of the word is God's exclusive gift to man. 'In virtue of the power of reason, man has been able to gather knowledge about everything in the universe from the starry heavens above to the moral law within...' Then it may be asked what is the utility of learing Logic, since everybody is rational and everybody can show that he can think and argue correctly?

But, please wait, Sheela. You know that everyone of us possesses a voice, may be a pleasing one too. But a person who trains his or her voice according to the rules of music, to express patterns of music, is called a musican, not an ordinary man. In order to become an excellent musician one should first possess the theoretical knowledge of music and train one's voice in order that one may successfully avoid the fallacies in singing. Then, in the real sense he or she becomes a musician. Similarly our common-sense, though natural to all of us should be drilled and developed in order that we may become good thinkers. Again, it may be said that our day-to-day life gives us enough opportunities for such training. But that surely is not the case. In unfamiliar or complex situations our common sense will lead us away. So it should be trained scientifically in order to reach the aim of Logic, i.e. Truth. It is helpful to know what Hamilton says, 'Success often comes to those who dare and act; it may seldom go to the timid'.

On the Study of Logic

Just as this is the most important and most interesting branch of knowledge, so also it is one in which there is no end at all. The more you think and argue the more you desire to do so. Look at our great leaders—they are generally lawyers and great thinkers. "Our leaders are continually striking upon rocks and shallows, which are all laid in the chart".

Thus I write whatever occurs to me, and what I think may contribute to your information. May my labour not go in vain and it will not, only if you hear me.

Dear Sheela, take up your pen, rather your "Swan" pen, if it has not changed into "Parker 51" after going to the college from school ! And do not have the motto of my English Lecturer Miss Kamala, i.e, "If I write long essays readers are bored; if short, they will be offended. Hence I will write nothing."

Give my kindest love to your sister and do not forget to have it for your good self.

Wishing you the best of luck,

Good-bye !

Yours affectionately,

KUMUDHA.

Poet and Cigarette

SOME time ago, I noticed a conceptual drawing by an imaginary poet. His eyes were full of inexpressible meanings. Along with his tell-tale brows and thoughtful smile, I found to my surprise, a cigarette in his mouth.

I meditated, why almost all poets love cigarettes. The poet, while he is in a kind of reverie beholds heaven even in the clouds of smoke. The thing is that the cigarette becomes the medium between this world and the world of imagination; the clouds of smoke take him through the air, to the land of the faries, while the warmth of the burning cigarette melts his golden thoughts and transmits them to the paper through his pen.

Kailasam, the renowned Kannada dramatist, it is said, spent not less than one tin of Cigarettes a day. We have another instance of Mr. A. N. Krishna Rao, who is also a Literary' figure in Kannada, not leaving behind, cigarettes even during his sleep, which one might think is a mere fantasy. Perhaps, no other thing than these cigarettes must have inspired Mr. J. B. Priestley to write down such a pageant of delightful essays.

Puny poets, who are still in the course of their study of this universe, smoke more than the others. Who knows, one cigarette might inspire one among them to produce immortal works like Homer's Odyssey, Shakespeare's Hamlet, plays of G. B. S. and works of R. L. S.? The cigarette turns the poet into a king of fairies, while his writing becomes a fairy tale. As Omar Khayyam was inspired by wine, poets of to-day are inspired by Cigarettes. I concieve, in spite of all the defects of these 'smoking-sticks', smoking results in some cases in the production of poetry. If there were no cigarettes in this land, no plays of Kailasam would have been produced, none of the better books of A. N. Krishna Rao would have been published and Priestley's work would not have entertained the public. It is also said that Mr. K. S. Karanth is a frequent smoker, but it is not known whether he derived inspiration from Cigarettes or not. As one poet sang,

"Handsomeness I see in the uncouth,
Having a cigarette in my mouth.

To all my works, it gives their worth,
It's the same that brings me mirth".

I fear, if cigarettes were banned in this country, then it would be the poets, who would wear the garb of a revolutionary and lead the mob against the banner. The importance of cigarette has grown to such an extent that we can boldly say that poets are not poets if they do not smoke; in other words, the main source of inspiration of a poet is Cigarettes. So what is wrong in saying that the poets and we, who read their works, must be highly thankful to Cigarettes?

— *B. K. Hegde,* II U. C.

To the College Office-bearers (1952-53)

Can you tell me what the Union is?
Oh, is it the one of tea-parties?
No, it gives you the Minister's mantles:
God! it's like sitting on hotwater bottles!
Reign long, Languages Association,
A Tower of Babel, full of confusion!
The 'Arts' are History, Commerce and Logic cool......
Unmaking kings, trading and gathering wool!
Labor'tory-born Science-of Acid Sulphurous
And blackest Carbon, with toys of Oxygen bombs!
The College Players—will they play at all?
It may sleep like students far back in the hall,
Opining life is a stage, we are actors all!
Numerous feats, far outshining Helsinki
Shall you see here, from our Athletes, without fee!

— *'Idler'.*

Man's best Friend

GENERALLY people have animals as friends, but there is not one as faithful, loyal, kind and loving as a dog.

It was on a cold January morning that my grandpa gave me a tiny pup—a Bull Dog. It was covered with white and brown fur and appeared very beautiful. Being smart I was proud of it.

It was born on the 31st of December, 1947—on the last day of the year. We were preparing to go to church when my grandpa informed us of its birth, On our return from the Church we visited it. It was a lovely pup and we were only waiting for the day when the pup would open its eyes. I insisted on my Grandpa to give it to me but he only turned a deaf ear to my petition as it was the last one of its family. I told him that I would feed him well and take care of it as my own; after much persuasion he agreed.

Within a fortnight it opened its bluish-green eyes and saw the outside world. How happy I was! I gave it a soft bed to sleep and a separate plate for its food.

As time passed by I decided to christen it and a big, grand ceremony was arranged among us. I invited my friends and they had plenty of refreshments. We had also fine music. They brought fine presents for the pup. We named him 'Prince', for he had courage in him.

He was timid at first, and cautious with his affection, but then he was my pet and step by step I began to win him over. I taught him to answer my call and whistle and the first time he answered it I was indeed the proudest boy in the world. In fact he was really a member of our family.

When I returned home after class he came forward near the gate, wagging his tail, to greet me. I gave him biscuits every day along with milk and he was satisfied. At the word 'Chu' or 'Hei' he used to run about in the garden and drive out all uninvited guests. People whom he did not know had to obtain his permission. 'Billy' the cat, was not allowed to get down from

her place on the kitchen window-sill. He was a lord among the animal population.

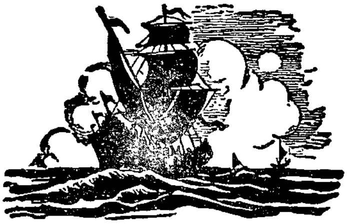
By and by Prince began to grow old. Due to his chasing too much his lungs were affected. Gradually his activities were lessened and he was bed-ridden. One night as usual when I visited him I found him too weak and seriously ill. I did all that I could to save him. Again early in the morning I went to him and felt his body. Alas! to my surprise he was cold. My loving pet, my beloved friend, my faithful guard, had left me. All my friends sympathised with me, joined me in my grief and we buried him.

After his services of nearly five years he now rests in the Happy Hunting Grounds. We keenly feel the loss of our beloved dog. Our deep regrets will not bring him back. He is now lying low in his grave.

The Lord of the animals is the food of worms now.

For a shepherd alone on the hills the dog is a loyal comrade and a faithful assistant. Sheep recognise him as a friendly guide. Dog teams have pulled men across frozen waters to glory. But the hundreds of blind men who wander today know better than any one else the tie between dog and man. An unfailing guide, the dog has capped its list of services to man as the very eyes of sightless masters.

— *Thomas Fernandese,* II U. C.



Udipi Roads

If there would have been a world exhibition of roads, surely the prize would have gone to Udipi roads, if only natural beauty and the sparkling colour of the roads are taken into consideration. Udipi has a wonderful set of metal roads situated right in the heart of the town, which is about three miles eastward from the seacoast. These roads have beautiful drainages on both sides though at some places we can see them only dimly due to heavy rain. Long ago granite stones used for these roads were taken from the famous 'Chambkal rock' the shrine of that goddess *Mahakali*. Now the Highway officials and the Municipal Councillors, being more secular minded, have stopped the old custom, lest some one should object to it.

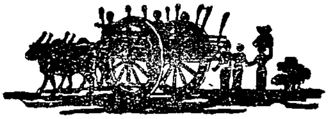
Who could deny the fact that a rugged country, full of rocks and pools, is more beautiful than a bare and plain country? The roads of Udipi are the true representation of Western Ghats with peaks like 'Kotachadri' in miniature. I am sure that you will cross about twenty to twenty five small peaks with their height ranging from six to nine inches within a score of paces or two. The roads of Udipi are nice-looking ones, with cartruts and ponds containing reddish water during the rainy season. Pan would appear to you on the Udipi roads—on both sides of them are green fields which are a great feast to the eyes of a nature lover. If Wordsworth had lived to see these roads he would have written dozens and dozens of poems about the natural beauty of these roads and he would never have asked you to go to a vernal wood to learn. His heart would have been thrilled—it would have failed almost, due to ecstasy—when he saw the roads with green fields on each side, ponds with water and stones that had come up like those passengers peeping out from a railway compartment. Needless to say that such roads afford perennial delight to those who believe in the virtues of walking.

The help that Udipi roads render to those who are taking snuff is invaluable. In summer, the sand put on the road to cover the stones gets dried and converted into dust. When a bus happens to pass a Snuffwallah, his nostrils will be filled with two or three 'TOLAS' of dust.

Udipi Roads

In the rainy season, the beautiful Udipi roads with their small pools and cartruts containing muddy water remind the pedestrians to take care of their dress (in case it is not insured with the Dhobi Insurance Co.). The people of Udipi who do not seem to be disposed to admire these roads should thank them for their lesson of cleanliness. It is reported that a young careless man who dressed himself in the latest fashion was riding on a bicycle. He happened to pass the notorious Udipi city bus and the next moment he and his bicycle had safely landed in the nearby gutter from which he emerged as an 'Ashtami Vesha'. Thus the man was taught a lesson not to be careless and can you not now imagine the GREATNESS of UDIPI ROADS?

— *"A Traveller"*



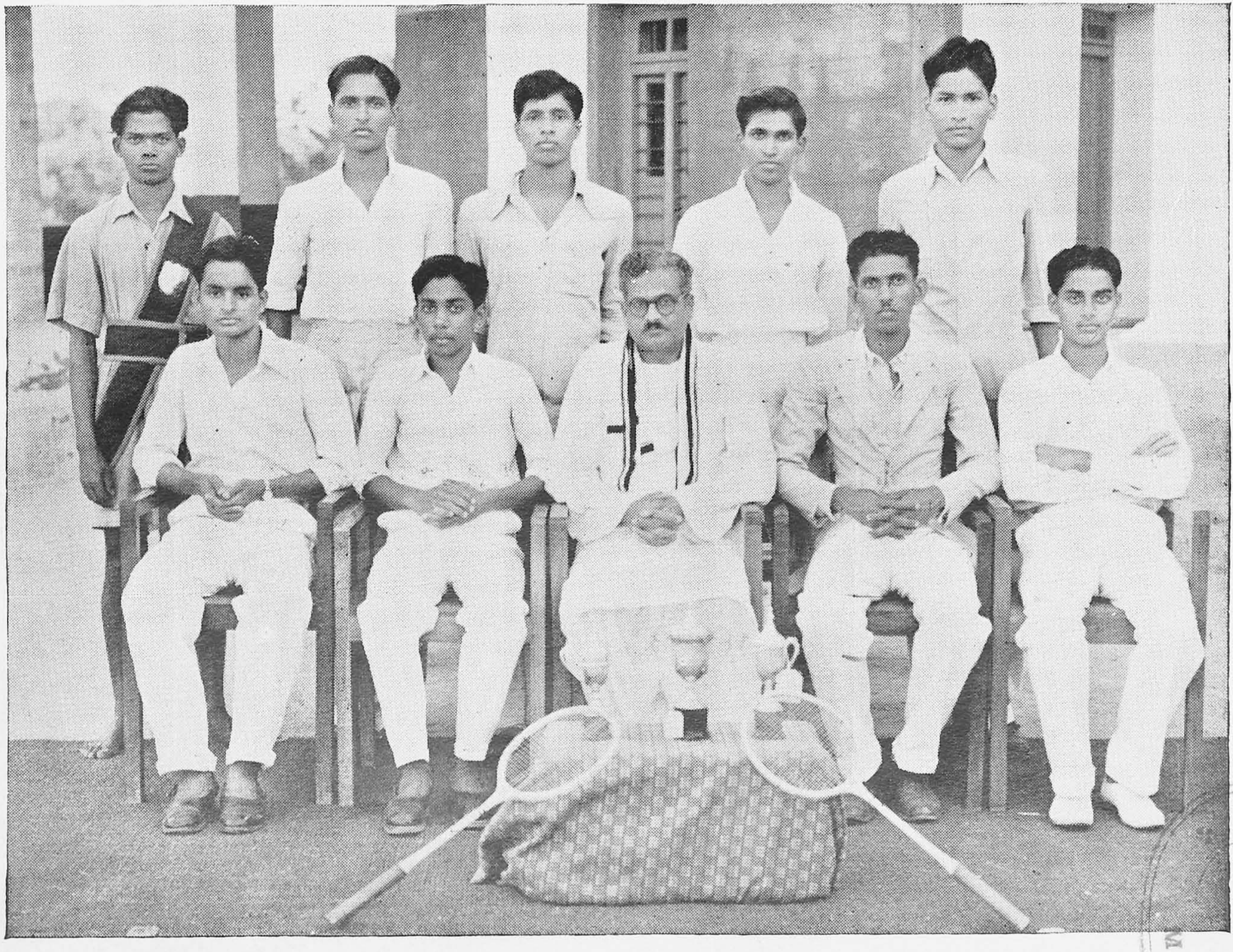
The sounding cataract
Haunted me like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me
An appetite; a feeling and a love,
That had no need of a remoter charm,
By thought supplied, nor any interest
Unborrowed from the eye.

— *Wordsworth.*

Philosophy of Progress

APPARENTLY, progress does not require a philosophy as a pre-requisite. A good deal of progress escapes even human consciousness, let alone philosophical planning. An equally good deal of progress takes place in spite of positively reactionary thinking and action. But philosophy has found in the concept of progress, a topic for eternal discussion. This need not seem strange, if only we seriously appreciate the fact that all philosophy is to a certain extent "crying over spilt milk." However, the mere prospect of crying should not put one out of conceit with philosophy. A hearty crying over spilt milk is quite desirable, if it not only saves many a cup of milk in future, but also keeps one aloof from the various morbid psychological complexes that might otherwise arise. The truth is that man is in addition to many other things, "a crying animal." Philosophy has its value, because it is inherent in our nature. Our theories and our actions react on each other. The present generation, cloyed as it is with "isms" and ideologies, is apt to look down with suspicion on philosophical thinking. Strangely, however, each of us feeds his inner conviction on some philosophy or other. Explicitly or implicitly and especially, men-at-the-top, take for granted their own conceptions of progress, when they talk on and act for progress on a social level. Setting aside practical limitations, planning for progress on a social level would, therefore, definitely become more easy, if we can afford to find a common denominator of understanding between the diverse conceptions of progress, from which each of us proceed. Such an enquiry would bring to light, not only the limitations inherent in a particular philosophy to which some of us may be a party, but also the conceptional ambiguities and practical difficulties that lurk behind talks on progress in an absolute sense. The true remedy for the confusion created by "isms" is not to shun philosophy, but to boldly strive for a truly philosophical attitude to life.

The feasibility and the nature of social progress depend on what view we take of man and his history. And this directly brings us to a topic which has through ages been the bone of contention among social and political philosophers. Men have from the beginning tried to find meaning for human nature and human evolution; and it was in the light of these attempts that



Badminton Team 1952-53

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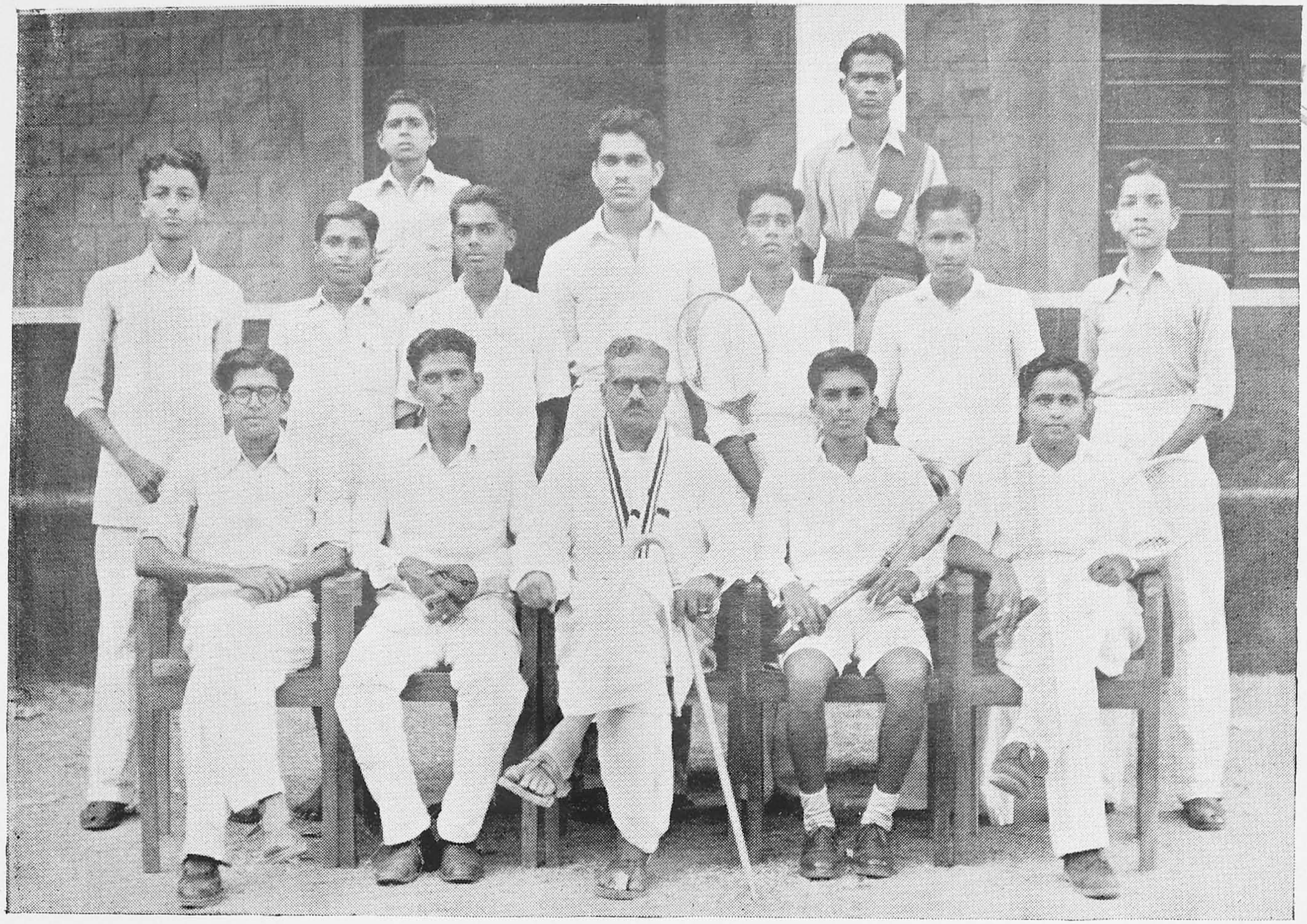

Tennis Club 1952-53

progress was conceived in each period of history. Our own conceptions of progress are inherited in some guise or other from ideas which are truly old. A critical understanding of some of the significant theories of the past should, therefore, be of some help, in so far as it is tantamount to a revision of our own ideas.

Shall we take an extremely sceptical view of human nature and destiny? Perverted though it is, there has existed, none the less, a school of thought beginning right from the Sophists Thrasymachus and Antiphon and continuing in Machiavelli and Hobbes, all of whom conceive men as extremely egoistic beings, mad after self-pleasure, which can be secured only by suppression of other men and assertion of one's own power. Social progress is literally impossible for man in the Machiavellian sense; because, human nature being incorrigibly selfish moves men at all periods to the same crises and conjunctures, so that history tends to fall into repeating patterns instead of progressing towards a millenium. As Butterfield points out, on this view of history change is kaleidoscopic. "There is reshuffling and recombination, but no transformation of the constituent parts." History repeats itself, and human nature slavishly adapts itself to the exigencies of its environment at each stage. We cannot at any cost accept this monstrous theory. By making man a slave to his environment, this theory completely sets aside all notions of human dignity, with an inhumanity characteristic of the Darwinian Theory of evolution. But there is atleast an atom of truth in what Machiavelli says. We are often apt to forget the fact that power-politics is a basic principle of modern political action. And the case for a powerful centralised anthority has to be based ultimately not on a very pleasant view of human nature. The importance of power, especially in a crisis or in a revolution need not be exaggerated; politics, at these points might truly become the last resort of an idiot." Machiavelli outlined once for all the ideal of a moral-power which is worthy of pursuit for its own sake. But Machiavelli is hated and hated rightly, because he did not know that people hate to know that they love power. Power is never naked. Men, as Laski says, "seek to clothe their purpose in terms that will make it compatible with the moral climate of their time." And so power had to be clothed.

The principle of naked self-interest had to undergo a process of refinement before it became more agreeable. Glaucon in Book II of Plato's 'Republic' developed a pragmatic theory of justice and law. At a later date, this kind of political philosophy reappeared in the Epicureans. In the seventeenth century it took the form of Social Contract, and subsequently culminated in the famous utilitarian principle of "enlightened self-interest." That self-interest can get enlightened without ceasing to be self-interest, is indeed an agreeable hypothesis; how far it is tenable has to be judged from history. The tremendous saving towards collectivism that is sweeping the world at present, more than testifies to the instability of a philosophy based on the principle of enlightened self-interest. Yet, stable or unstable, this principle is still the avowed motto of atleast one of the world-powers.

Let us turn to more optimistic theories. The evolutionary theory of history, much in vogue during the French Revolution and supported by people like Condorcet, has in it all the charm that belongs to the Lemarkian belief in the dignity of man. It is certainly consoling to be told that the evolution of the geraffe as a specie was more due to the will and desire of the specie to live, rather than due to freakful accidents of an inimical environment. And so, the evolutionary regards history as a spiral upward, wherein the human freewill is the sole determining force. The stress is on the present and the future; the past is irrelevant, because man makes himself. But there is inevitably a certain amount of psychological cooism in this kind of belief. The problem is how far a man can really grow better, by repeating every morning the wishful sentence; "Everyday in every way I am growing better and better." If human will is the sole factor in history, man, as Bernard Shaw once remarked, may be born, one day, as a full-grown man rather than as a baby. On the contrary, the two world-wars have taught man that there may be a day when his specie may no longer be propagated. Our wishes and prayers count little in the tremendous flux of history. As individuals we are insignificant; history is bullying the little 'man'. Our tradition and our own weaknesses heavily weigh on our freewill. History is to some extent a cyclic and repetitive process in the sense that each generation has to start life from the beginning, and go through the same old lessons which its ancestors had long finished

learning. We should not be so philistine as to find no value in our past; we cannot afford to be existensialists through and through.

The idealistic view of life as developed by the Greek philosophers Socrates, Plato and Plotinus, has given to the world the famous "teleological" or "finalist" conception of history. Plato conceives the order of the universe as realizing an end of absolute value—a supreme "Goodness". This end is a system of perfect "forms" or "ideas". Everything in the world is moving towards its own ideal of perfection. As such, history, is purposeful, and is moving towards a final goal of perfection. There is no doubt something poetic and sublime about this theory; it contains a harmony reminiscent of Plato's favourite science—geometry. But as a theory of society and state, Plato's idealism has been a menace, a diabolical force in political evolution. As the end of society is intelligible, according to Plato, only a mind-permeated world, it is accessible only to the philosopher. The job of government, therefore, becomes the monopoly of the wise few. Thus Platonic idealism might well result in totalitarianism, in the dictatorship of the enlightened. Men, right from Plato have imagined perfect forms of society and government, and have in their utopian frenzy, tried to drive history in some direction or other; driving has caused violence.

A similar danger is manifest in the Hegelian and Marxian interpretation of historical progress as to a dialectical necessity. History, according to Hegel is the outcome of the struggle between opposing forces—moral, legal, religious and physical. A moving balance is attained by a continual synthesis between the struggling forces. The difference between Hegel and Marx is simply that to Hegel the guiding principle of the struggle is the national spirit, while to Marx, the basic struggle is the economic struggle between two classes. Thus Marx shifts the emphasis from idealistic forces to materialistic forces, producing, meanwhile, a theory of economic determination. But to both of them there is in history a determined pattern of progressive logical development; men would contribute to progress, only in so far as they intelligently co-operate with this pattern. The danger of the deterministic standpoint as seen in Hegelian idealism and Marxian materialism is that it is likely to miss the

alterospective or indeterminate aspect of life and the result is fanatical totalitarianism. There is no set and rigid pattern in history. There are atleast as many unknown factors, as there are known factors. If life has to be realised in all its richness and variety, one has to face it not with a dogmatic preconception of what he is going to face, but with a preparedness to receive things unawares. And this latter attitude, be it noted, proceeds not from a contempt for science and religion, but from a proper recognition of the limitations of both.

And finally we come to what Coulton calls "the first attempt in the world's history to formulate a philosophy of history."—St. Augustine's doctrine of "Two Cities", St. Augustine takes what is called a theospective view of man. His doctrine of Two Cities may be briefly stated. Corresponding to the spiritual and the bodily aspects of man, there are in the order of the universe a City of God, and a City of the Earth. The former includes any terrestrial authority not deriving directly from the will of God. The latter is the commonwealth of the redeemed, the God's elect. St. Augustine makes this distinction a key to the understanding of human history. All human history is the majestic unfolding of the plan of divine salvation; it is in the words of Sabine, "the dramatic story of the struggle between two cities and of the ultimate mastery which must fall to the City of God." Taken in a strictly ideal sense, there is nothing harmful in this theory; because, the concept of two cities is so subtle, that they infringe and overlap beyond recognition, in the gross world that is visible to us. It is only when St. Augustine spoke of the City of God as if it were identical with the Catholic Christan Church, and of the City of the Earth as identical with the State, that the seed was sown for the boring medieval controversies between the Churchand the State. The Catholic Christian church defined as "Corpus Permixtum"—is definitely a mixed society in which some truly belong to the City of the Earth and are destined to fall in the Augustinian sense. This church can on no account be identified with the City of God. Confusion on this point would and did lead to the worst form of Theocratic dictatorship. The concept of a secular state was indeed a boon inasmuch as it relieved the tension of this colossal confusion by clearly distinguishing the

religious from the secular sphere of social life. However St. Augustine's doctrine unravels an important aspect of human nature. The vast amount of religion which is embedded in what we call our culture and tradition, speaks to us right in the words of Blaze Pascal: "You don't understand the greatness of man, till you view him from the point of view of God and superman." We are not fully men, until we live in the consciousness of a God.

We may broadly indicate certain points that may commonly apply to what we have informally discussed in the foregoing paragraphs. Paradoxically enough, the pitfall of any particular philosophy of history and progress appears to consist in an unphilosophical attitude to life. The truly philosophical attitude to life is to recognise that no philosophy is absolute and infallible. The philosopher being a part in a social process greater than himself, his philosophy cannot help being temporary and relative. History, is too dynamic and rich to be caught within the bounds of static philosophy. One who fails to recognise this point may become rigid, reactionary, and dogmatic. There are certainly determining elements in history. There is on the one hand Nature embodying the physical laws of motion, well brought out by Marx. There is on the other hand God, embodying the religious aspirations that have beckoned the individual from time immemorial. But neither Nature, nor God should be worshipped to the point of ignoring Man, with his freewill. The existence of a human freewill introduces an element of uncertainty and change to the direction of progress. The laboratory method of experimentation cannot successfully be applied to human problems. For, when we turn from matter to man, we shift from what Martin Buber calls the "I—it relationship" to the "I—thou relationship." So history is a perpetual movement in which religious, physical and human forces react on one another. It is impossible to find an absolute pattern of progress or degeneration in this perpetual movement. Taken separately, every period in history is provisional and relative. Man, with his inexhaustible capacity for change and novelty, has to find in each age a unique solution to the problem of life. Life becomes rigid and reactionary if it does not give sufficient scope for the full expression of the individual. Thus much of what we call progress may turn out to be reaction, if it surpasses the human element in life. This is exactly the

danger inherent in a philosophy of historic determinism, in spite of the appealing rationality behind it. Neither science, nor religion should be so exaggerated as to undermine the freewill of man. It also needs to be added that human dignity should not grow so wild as to undermine the very science and religion on which it has to be fed from time to time.

— *N. Shreesha Ballal.*
(Old Student)

Sloth never arrived at the attainment of a good wish.

A man often pays dear for a small frugality.

There is no happiness without action.

Wise men learn many things from their enemies.

Thought is the soul of Act. Faith is the force of life.

The best school of discipline is Home.

Tears are the noble language of eye.

Life ends when our honour ends.

A good heart is better than all the heads in the world.

The 'Evolution' of the Earth

ALMOST all of us must have gaped with wonder at the sight of the dazzling sun during day-time or the soothing sight of the moon and the stars at night when we were children. Naturally, the questions as what these actually are, how they were fixed to the revolving dome of the sky and by whom were they fixed at all, and what is the secret of the variety in the different luminaries of the sky must have arisen in our young minds. Very few of us might have been fortunate to get these questions satisfactorily answered and most of us were perhaps only told that these are merely the "creations' of God Almighty. For most of us, who have had not the good fortune of learning about these things in detail, these must be still "wonders of the sky".

But those of us who have had some schooling for a few years at least, have been taught certain facts about the earth, the Solar system, and also about the stars. Quite early, we are taught certain facts about the shape, rotation, revolution of the earth, its consequent effects in the seeming rotation of the sky, in the occurence of the seasons and such others. All the usual diurnal and annual phenomena observed in the sky are explained to youngsters and the sun is revealed to them as the nearest star, so near that light travelling as fast as 1,86,000 miles a second takes only 8 minutes and 20 seconds to reach the earth from the Sun, whereas the next nearest star is at a distance of about 4.3 light-years (e. g. light takes 4.3 years to travel the distance from the said star to our earth) from us, and there are other stars, hundreds of them at distances varying from 4.3 to about a few thousand million (billion) light years. And hence, it is but natural that the sun being so near dazzles our eyes, the distant stars shine only as small specks, most of them being so tiny, that they are not visible to the naked eye even and that we can count only about a few thousand stars ordinarily. Besides the stars, are also in the sky cloud like structures, each engulfing, perhaps, a few million stars, called nebulae, and our vast Universe abounds in such nebulae, which are all distributed helter & skelter and are separated by vast distances as well.

Besides these things, we are taught about a very interesting feature of the skies, that is about our own Solar system. The Solar system is the

"domain of the Sun" where he is all in all forming nearly 99.9 per cent of the contained matter and governing all other components by an iron discipline as it were. Several large planets, one of which is our own earth, the satellites of these planets like our moon or the moons of other planets, and the smaller planetoids or the asteroids, the occasional visitors of the system like the comets and the meteors that suddenly appear up in the sky, flare up and burn away into nothing in the atmospheres of the planets, are all held in their respective positions, or in their respective orbits mainly by the huge gravitational pull of the Sun. For us, on our earth, all that is available, life in all its forms or other inanimate sources of power such as water-fall or wind, or the sources of food are the indirect gifts to us by the Sun. Another interesting characteristic of the solar system is taught to us at School that this is a very rare occurrence in the Universe and there may be or may not be another such system of another star, in a satellite of which, life in all the forms, we know, may exist in all its variety. Expert opinion has added of late that the probability of the existence of systems like the Solar system or the existence of life in the form known to us anywhere else, is very very low.

Thus, it follows, that we on earth and our earth itself are but tiny specks in this vast universe, which can roughly be assumed to be a sphere of diameter of the order of 3000 million light-years. But man seems to be more wonderful than many things in the Universe. From his house, the earth, he has tried to know about the other features of the Universe and has quite succeeded in knowing a lot of things and revealing to himself the glory in the order of things in the Universe, being on the earth itself. Because he cannot and he could not escape from the earth and he had to muster all knowledge from the earth itself with perhaps the aid of a few instruments, little wonder there is when he assumes that the earth is the centre of the Universe, or going a bit forward, as he assumes that our Sun is the centre of the Universe! Is it so? Could we on earth design the present order of things in this Universe of ours? Or has it been designed as such by some miraculous power in this Universe of ours? Atleast, was our earth in existence at the beginning of the Universe? Or, did we come to exist at a later phase of the evolution of the

Universe?-are some other interesting questions, which we shall try to answer in the following paragraphs.

Today, all astronomers and astro-physicists are of the same opinion that at the beginning of the Universe, more than about 2000 million years ago, matter was found quite un-organised, existing in the form of hot primordial gas, and our earth too must have come to existence from the same matter. Atleast, we can date back the evolution of the earth to about 2000 million years from now, summing up the arguments that go to prove this fact as follows:

The Universe began with finely divided matter dispersed through the space quite uniformly, as it were, in a state of 'chaos' and this sate of chaos must have become quite unstable at some time due to the start of an expansion given to it by a sudden explosion of the nature a 'super atomic blast'. This blast must have blown out matter, units of which began to spread out in condensed groups, called the galaxies, and within which again matter condensed at various points forming stars. Still even now, our Universe is in the phase of expansion that must have begun long, long ago, much earlier than the beginnings of our Solar system, for as has already been stated our Sun is a star and he must have come into existence as a condensation within our own galaxy. With a reference to the mass and luminosities of the stars and based on the calculations of the energy radiations from the different stars and on the assumption that matter is being converted into energy in each star, it has been calculated that the average star must be at least 10,000,000,000,000 years old. If this is the tale of our Universe, our Solar system must have come into existence later on, and, how, we shall just see.

It is quite evident, that our earth, along with the other planets and members of the solar system must have been whirled off the Sun at some phase in its existence. And also it is evident that if these had been thrown off, the masses could then only be gaseous, being part and parcel of the parent body. And this gaseous matter must have condensed, cooled to the present state to form our earth. Now, based on the salinity of the waters of our seas experts have calculated the age of the seas to be about a hundred million years. Once

again, judging from the facts of the land erosion, and the accumulation of salts in sea water, which must necessarily have been less at the earlier epochs of the earth's existence, the earth's existence could easily be 10 to 15 times the age of the seas that is of the order of a thousand million (billion) years.

Besides this, the expert geologist has estimated the existence of the radio active elements in the rocks on the earth, that have disintegrated through the ages ending in lead, the quantities of which are also exactly determined experimentally on the basis of this, and with a knowledge of the half-life period of the radioactive elements and also of the fact that this reduction and disintegration could occur quite independently of the conditions of pressure and temperature, the time from which the rocks have been existing has been calculated. But, then, the earth must have existed in the form of a molten mass and earlier still as a gaseous mass for some time and it is estimated beyond doubt that the age of the earth is of a order of a thousand million years, more correctly, about $2x10^9$ years. This estimate is very dependable as it is based on the most accurate time measuring device in the world that is 'radio activity and the half life-period of the radio-active elements'.

So then, our earth must have been in existence for about $2000x10^6$ years now and when it came to existence it could not exist in its present form but exist only as a mass of molten liquid and gas earlier. The radio-active, disintegration of such elements must have then normally dislodged the elements from place to place within the mass, which was also quite possible by the other processes of convection and diffusion, In short, we can picture our earth at the earliest stage of existence as "a molten spheroid of matter surrounded by thick atmospheres of air, watervapor and other volatile molecules hovering over the slowly but surely hardening and freezing surface crust of the earth, which in the course of a few thousand years must have slowly hardened up on account of having lost most of the heat by radiation alone" (Gamow: The Biography of the earth).

But how could our earth come into existence? We have already seen it to be a very minute fraction of the Sun and hence must have necessarily originated from this star. Many scientists have given many opinions about

the same and we shall restrict ourselves in the following paragraphs to a few prominent approaches.

The first major theory about the evolution of the Solar system is by the French scientist Laplace who enunciated that all matter consisting of the Sun, the present planets, planetoids, comets, meteors and the cosmic dust within the system was in the form of primordial dust, hot gas like mass extending all over the space in the present system and continuously rotating. The effect of rotation was a contraction at the centre and with time this contraction must have been more and more until finally a huge ring like structure must have been thrown out by the huge centrifugal force. With more and more of contraction more matter must have been thrown out on account of the huge rotational momentum. The blown off rings must have, in course of time, squeezed into the present planet or planetoids which continued to have the initial rotational momentum, which were also held at various respective distances from the Sun. These condensed masses in continuous rotation, must have thrown off rings in their turn which are nothing but the moons of the different planets. This is the epitome of the 'nebular theory' of the evolution of the Solar system. But a serious flaw in the theory was pointed out by the subsequent mathematicians and scientists who held that the thrown off rings would quite be unstable and would not condense into planets at regular sequence as they seem to have done, and even if they did, how such a tiny mass as low as 0.1 per cent of the total mass of the solar system—even much less than that—could exhibit such an enormous rotational momentum, as much as 50 times that of the Sun himself. Hence, the theory began to lose ground.

Another theory propounded by Jeans of England, Moulton and Chamberlin of America is also worthy of mention. This theory is on the lines of another earlier theory enunciated by another French scientist Buffon; and taking into account what is known as the collision of an outside star with our star, the Sun. This theory states that out in space, our Sun, another giant star must have collided, not in a head-on position, but in a grazing position and as a result of which, matter must have been thrown out of the Sun and given an orientation in direction along which alone, these bits of matter must have

condensed into the present planets. Naturally, their respective distances must have been fixed by the gravitational pull of the Sun as also of the star till it slowly left the danger zone. But Jeans and others above offered a similar explanation for the formation of the planets, but, just maintained that there was no collision, head-on or tangential, but a huge tide was raised in the Sun by the proximity of the star, the tide resembling a cigar shaped filament which must have been torn asunder, and where-after matter must have condensed to form the planets and planeteods at various distances, and which in turn in course of time must have been responsible for their moons when coming near each other and near the Sun and being subjected to the gravitational pull of the Sun.

So thus, our earth too must have been torn apart from the Sun, squeezed earlier in to a molten mass with gazeous envelopes, cooled further in a few thousands of years, with slowly a solid crust being formed superficially on it. In the molten state, naturally elements would have been in continuous movement due to the diffusion and convection processes and taken time to settle, and in course of time the heavier elements must have sunk below with the lighter coming to the top, with occasional bursts of molten matter streaming upto the surface from within and the heat radiating out into space. When the heat radiated out was less than the heat reaching the surface through the convection streams, the outer crusts must have begun to solidify and the solidification of the crust with the consequent appearances of the seas on the hollows must have retarded the cooling of the earth. As ages passed by, and now too, the temperature of the crust of the earth has just reached a level which is more fixed by the radiations falling on it and by the ocean currents, than by the hot radiations reaching the earth-crust slowly by the slow process of conduction from within. But the fact is there that the earth is cooling slowly and perhaps has cooled about 20 degrees centigrade in all the ages since the formation or appearance of its crust.

The two theories enunciated above are the most popular ones and of late, many more have been propounded by the celebrated astronomers like Hoyle, Alfven, and Weizacker. Hoyle's theory assumes that our Sun must

have had a companion star which must have all on a sudden shot up into a "super nova", a bright new star, the expanded form of which too must have produced an assymetrical condition of the binary system on account of which, matter must have been pulled off our Sun, the smaller of the system; or on account of the super nova trying to expand, sufficient matter to condense later on into the present planets, must have been attracted from it by our Sun and arranged in the present order in the course of time.

Alfven and the other have accounted for the formation of the solar system in quite a different manner, the one taking into account the magnetic field of activity round the Sun which must have ionised matter in the nebulous cloud through which the Sun was supposed to pass proir to the formation of the system and causing the matter to rotate and coalsce in patches at different parts of the sky within the field of activity of the Sun, and the other taking into account the hydro-dynamic aspect of the rotation of the Sun in the nebulae, the whirls produced round it, which consequently brought about the formation of the system.

Thus, we have seen briefly, how the solar system came into existence with our earth too as a member of the system. For technical and greater details, the readers are referred to more rigorous and technical treatises on astronomy, astrophysics and also geology wherein greater details regarding the changes on earth after it came into existence, can be read.

— *P. G. Achar*, I U. C.

Death and life are in the power of the tongue.
Pen is the tongue of the mind.
A true man hates no one.

Our Trip to the Budnar Falls

WE had spent the morning hours on Sunday in doing some of the sums which were given us as homework and then in idle talk about the College, passing our remarks without the least hesitation on each and every thing we happened to talk of. We were then three altogether and the students of the same class, which tended all the more to the interest of the subject talked on.

At noon, after dinner, we could not think of sitting at home, drowned in studies. I proposed a leisurely walk to Bundar falls, seeing how bright and favourable the weather seemed. My two companions seconded the new idea. We lost no time to get ready and within a short while we were on our way to the falls. We had come bare-foot, lest the footwears should cause any fall on the slippery grounds. We covered half the distance without any striking change in the scenes around us. The path was a little rocky, a bit difficult to pace along quickly, as mild thorns pricked our feet here and there. As we advanced, the fast-approaching forest was visible. As soon as we had got into this place we slowed down our speed and looked in every direction among the bushes—which studded the vast area that spread itself before us like an endless space—just in search of the black berries. We plucked them and ate them as we went. Wherever we chanced to cast our eyes, the prominence of the green colour struck us. It was greenness everywhere! As we proceeded, we came to a spot, from where we saw how convenient it was to get the whole view of the college buildings. The sight was beautiful indeed. We sat there on that particular spot, feasting our eyes on the beauty of the surroundings, and then resumed our walk. Our mouths had been active from the time we entered the forest till we had reached the falls. When we had reached the falls we sat on a rock nearby and enjoyed the scene for a short while. Then we retraced our steps towards home. We came by the same way but took a slight turn at a certain place. Proceeding thus, we came across a lake, its brink lined with innumerable frogs and I thought, were that lake near our college premises, it would have been blessed by the students, who had taken the Science groups. We reached home just when coffee had been prepared, which was just what we wanted then.

— *Miss T. Parimala Pai,* I. U. C.

Emily Bronte (1818-1848)

OVER a hundred years ago, there passed away one of the most fascinating and enigmatic personalities in English literature. While the world knows a great deal about her more famous sister, Charlotte Bronte, we know so little of Emily, that it is difficult to arrive at a proper estimate of her personality and genius. She is the most elusive of the Bronte sisters. That she was a genius, there is no doubt. The Brontes, in fact, were an extraordinary family, and as it usually happens in such cases, a great deal of eccentricity was mixed up with their talents. Undoubtedly, this eccentricity is at least partly to be traced to their father, the Rev. Patrick Bronte, a clergyman of Irish descent, who had more than his share of that 'quizzicality" which is the most characteristic trait of the Irish race. We are told, for example, that this man suffered from an unreasonable terror of fire which made him taboo carpets and curtains in the house; and also that he had his own quixotic theories of education which, assuredly, should have embittered the lives of his children.

A lot of legends have gathered round Emily Bronte—which is nothing strange in the case of a person of whom the world knows so little. But stripped of all the accretions which have entered into it, the story of Emily Bronte is a fascinating story. Who does not know of her lifelong devotion to her wastrel brother, Branwell; her supreme courage in the face of the loneliness and frustration which surrounded her brief years; her pathetic quest for love and happiness; her stoic, and almost stubborn, defiance of death when she lay ill and broken; her superhuman strength of will with which she at last faced the 'inevitable hour'; of her 'lithesome, graceful figure', her beautiful hair, pale complexion, and 'kind, kindling eyes which were sometime dark grey and at others dark blue'; her silent, reserved nature, her passion for beauty, for something 'afar'?

But behind this impenetrable reserve, there lay a nature endowed with an unusual sensitiveness to the mystery and tragedy of life. Emily never made a fuss of her talents and no one in the family circle ever guessed that this pale girl full of gloom and harsh reserve had any creative genius. It was not until 1845 (three years before her death) when her elder sister Charlotte discovered

the little 'washing-book' in which Emily had written her poems in her small delicate hand, that any one knew the depths which were hidden under Emily's reserved nature. To Charlotte who had, like so many others, looked upon Emily as an ordinary, commonplace person, this was a revelation as disturbing as it was joyful—disturbing because of a remorseful realisation that she had so long failed to appreciate her younger sister at her true value and gain her confidence, and joyful because of the sudden glimpse she was enabled to have into a nature so responsive to the finer and higher things of life. However, it was too late, for in December 1848, death stepped in and took poor Emily away beyond the reach of either her sister's indifference or appreciation. The fact was that Charlotte and Emily could never be kindred spirits. Charlotte was practical, censorious, and domineering, though kindly and helpful in her own way, while Emily was silent, sensitive, and extraordinarily shy and reticent by nature, and her mind and imagination worked in quite a different manner from her elder sister's.

It is in her writings that this shy, reserved woman reveals something of the depths of her personality. Emily Bronte's writings are not many; they consist only of some poems and a novel. But meagre as her literary output is, it has a quality that belongs only to great things. Her poems reveal a nature that was intensely conscious of a sense of loneliness and weighed down at times by a heavy burden of the sorrows and frustrations of life. But like all frustrated and deeply sensitive and highly gifted natures, Emily looked beyond the narrow horizons of her own existence and derived consolation and sustenance from a world of spiritual values and visions. It is difficult to reconstruct any coherent philosophy or system of thought from the ideas which she scatters through her poems. But it must be admitted that for spiritual courage and intensity these few poems are unsurpassed in Victorian literature. For, even at moments when the world looked dreary and empty (as well it might in the grey and grim surroundings of Haworth) Emily drew solace and strength by identifying her spirit with the elemental forces of Nature. The following lines from one of her early poems show this:-

I'll walk when my own nature would be leading:
It vexes me to choose another guide:

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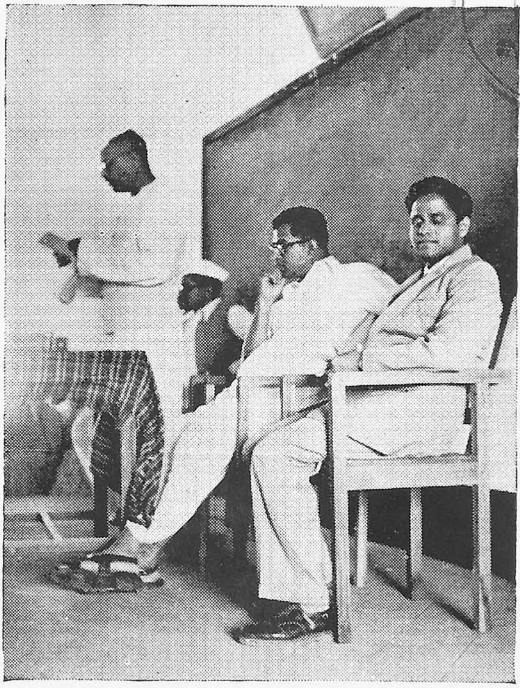

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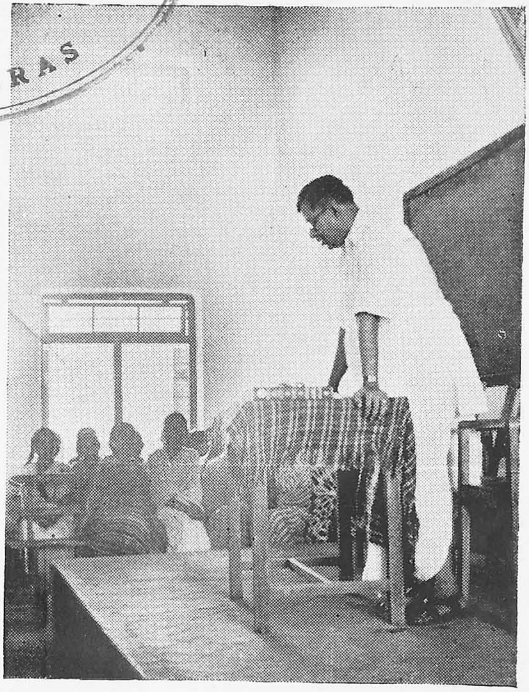
The President's address



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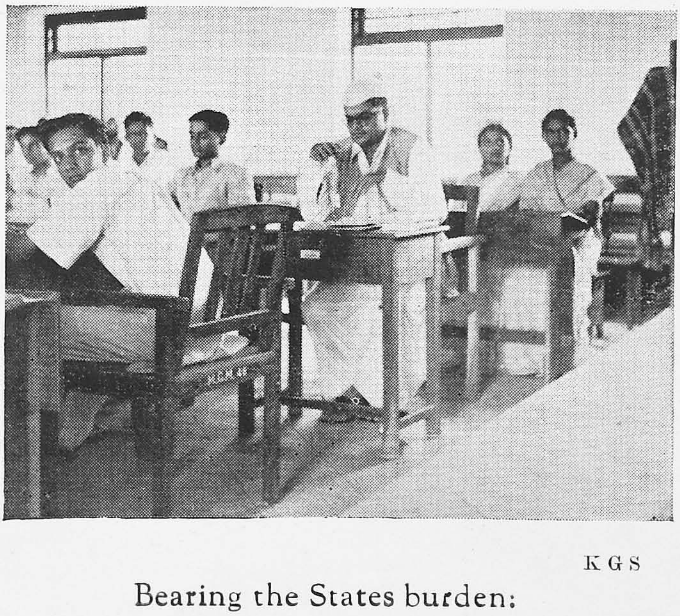
Mr. T. A. Pai, Speaker, addressing the House

COLLEGE PARLIAMENT



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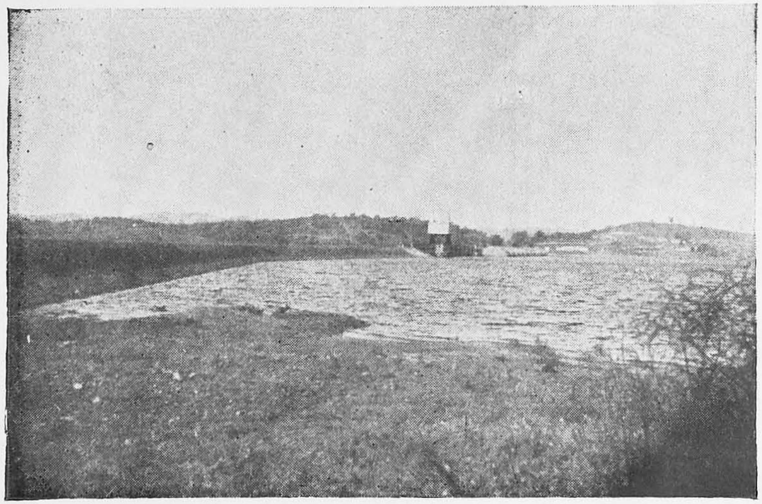
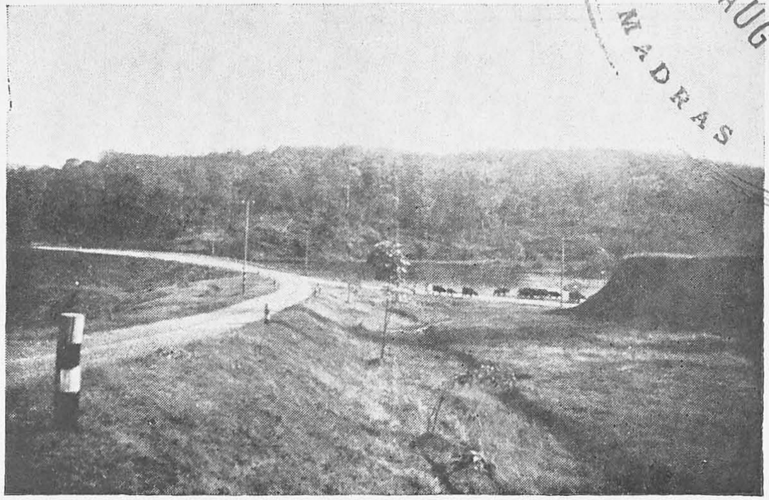
Bearing the States burden: The Treasury Bench



H S R

Madenoor Reservoir



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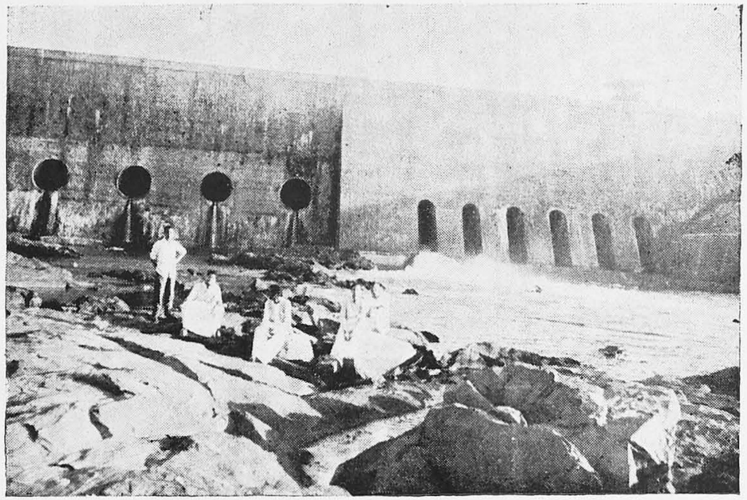

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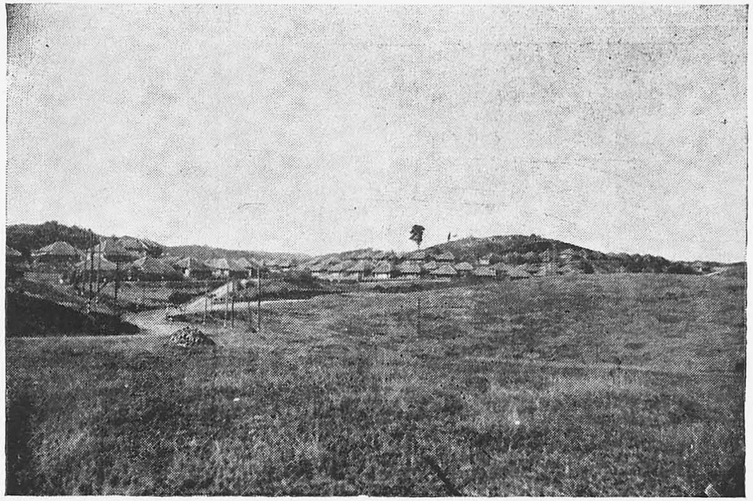

H S R

Jog Settlement

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Emily Bronte (1818-1848)

> Where the grey flocks in ferny glens are feeding,
> Where the wild wind blows on the mountain side.

Emily's poetry is predominantly the poetry of mental pain and solitude and of a faith that sternly rejected the transitory consolations of earthly pleasures and contacts, and accepted courageously the assurance of a reality that lay beyond the realms of mortal comprehension. Like Shelley, Emily was convinced of the identity of the individual with the life universal, and this conviction, which she must have derived only from a deep study of Shelley's poetry, is continually expressed in her poems. One of her greatest poems is called *Last Lines.* It is a triumphant declaration of her steadfast faith in immortality and in spite of its rather declamatory style, it is one of the most moving she has written. It is, in fact, her last testament—a final summing-up of her creed. "No coward soul in mine," declares Emily, "No trembler in the world's storm-troubled sphere." This poem should be read with Browning's *Prospice.* There is in Emily's poem the same heroic contempt for death as in Browning's more famous piece. There is no doubt that the major thought of her poem, her belief in the one spirit which pervades all life was inspired by Shelley's famous passage in *Adonais* which declares that the Great Power which has withdrawn to its own the spirit of *Adonais,*

> Wields the world with never-wearied love,
> Sustains it from beneath and kindles it above.

The stanza in Emily's poem runs thus:

> With wide-embracing love
> Thy spirit animates eternal years;
> Pervades and broods above,
> Changes, sustains, dissolves, creates and rears.

It was this poem which made Matthew Arnold declare that Emily's soul

> Knew no fellow for might,
> Passion, vehemence, grief,
> Daring, since Byron died.

Arnold when he wrote these lines undoubtedly had in mind that part of the poem in which Emily gives expression to a rebellious rejection of creeds:

Vain are the thousand creeds
That move men's hearts: unutterably vain;
Worthless as withered winds,
Or idlest froth amid the boundless main.

But it would be a mistake to regard Emily Bronte as a mere embodiment of the spirit of defiance. The word 'Byronic' can be applied only in a limited sense to her, for there was another element in her nature which made her accept the realities of life grimly and stoically. Her small poem *The Old Stoic* is a very interesting piece of self-revelation. All that she prays for, in life and death, is 'courage to endure'. The limitations of life at Haworth Parsonage did not encourage any grand passion to recreate this old world and to inaugurate 'a new heaven and a new earth'. Emily simply accepted the inevitable, brooded over her loneliness and derived consolation from her own inner resources. She had no curiosity to understand the lives of those in whose midst she lived. It looks as though she deliberately chose loneliness and barred her own mind and soul, as it were, in the presence of her fellowmen. It is this which fills her work with a queer— almost disturbing—sense of solitude and a brooding desire to escape from it. Occasionally this mood drove her to long for death as a solution to all her troubles. We see this in her lines *Sleep brings no joy to me*:

Sleep brings no thought to me;
No power reserved to brave;
I only sail a darker sea,
A wilder wave...
Sleep brings no wish to fret
My harassed heart beneath;
My only wish is to forget
In endless sleep of death.

Out of this loneliness was also born Emily Bronte's feeling of harmony with the throbbing pulse of Nature and her assurance of being absorbed into the

Eternal Personality. As in the case of Wordsworth, she felt in Nature 'a presence' that disturbed her 'with the joy of elevated thoughts', a presence 'that knows no insulated spot, no chasm, no solitude'. She is, in this respect, one of the most significant of mystic poets in English. As she became more and more absorbed in the reality of the unseen world, her sense of the reality of this world steadily weakened. Many of her poems are an expression of this mystical experience. The most notable is *The Prisoner*. It contains those superb stanzas which irresistibly take us back to Blake and recall many notable utterances of other mystic poets. The following lines explain themselves, and as one critic says, "They are the clearest and the most persuasive description of mystical experience in our language":

> But first, a hush of peace—a soundless calm descends;
> The struggle of distress and fierce impatience ends.
> Mute music soothes my breast—unuttered harmony
> That I could never dream, till earth was lost to me.
> Then dawns the Invisible; the Unseen its truth reveals;
> My outward sense is gone, my inward essence feels;
> Its wings are almost free—its home, its harbour found;
> Measuring the gulf, it stoops, and dares the final bound.

But before she 'dared the final bound,' Emily must have passed through intense agony and despair. She too must have had her 'dark night of the soul' before she was enabled to find her 'home and harbour'. It is what might be expected when her eyes were opened to the illumination of God's Light. In her own wonderful words.

> Intense the agony——
>
> When the ear begins to hear, and the eye begins to see;
> When the pulse begins to throb, the brain to think again,
> The soul to feel the flesh, and the flesh to feel the chain.

As the bodily eye is dazzled and tortured when it gazes directly into the sun's rays, so the eye of the soul is at first darkened by the blinding light of the vision of God. It was an exhausting experience for such a frail woman, and

no wonder that her feeble physical frame broke down under this stupendous strain.

Emily's ecstatic passion for the Supreme Reality was at least partly the result of her success in transmuting her own bodily desire into something 'rich and strange', into a consuming passion for the Absolute. It is now idle to speculate whether she was in love with any person, and, if so, what the course of that love was. A full history of not only her inner life but also of her contacts and friendships with men has yet to be written. But poems like *Remembrance* could only spring from 'a spontaneous overflow of powerful feelings'. To us it does not matter from where these powerful feelings arose; we are only concerned with their effect upon a mind which was not only readily responsive to them, but also gifted with a power to give them memorable expression. *Remembrance* is one of the most beautiful poems she has written. Its simple pathos and childlike sincerity of grief are not equalled by any elegy in the language. Here are a few lines:

> Sweet Love of youth, forgive, if I forget thee,
> While the world's tide is bearing me along;
> Other desires and other hopes beset me,
> Hope which obscures, but cannot do thee wrong.

Here is again visible Emily's stern decision to wean herself away from the 'golden dreams' of youth and to dedicate herself to things that transcend mortality—her determination 'to check the tears of useless passion' and to live 'without the aid of joy'. We also see in another poem how intensely preoccupied she was at this time with 'visions rising legion after legion', visions which, as she says, 'bring the unreal world too strangely near.' Emily's self-imposed discipline was truly characteristic of her inner spiritual greatness. Like all truly spiritual seekers, she transformed an ordinary passion into something divine and transcendent. She ceased to pine for that which she could never attain, and transferred her craving for love to some one infinitely higher and more transcendent than any mortal man could be. So she said:

> What I love shall come like visitant of air
> Safe in secret power from lurking human snare;

Who loves me, no word of mine shall e'er betray,
Though for faith unstained my life must forfeit pay.

Often she could express her spiritual yearning only in terms of mortal cravings, a practice common in all mystic utterances. Here is an example:

Yes, Fancy, come, my Fairy Love;
    These throbbing temples softly kiss;
And bend my lonely couch above,
    And bring me rest, and bring me bliss.

She was content to let her love travel 'through boundless regions on'. She preferred to be a seeker, through endless ages, for the being who alone could satisfy her deepest cravings. It is the mood in which all mystics have realised the nature of their quest:

I've watched and sought my lifetime long;
    Sought him in heaven, hell, earth, and air,
An endless search, and always wrong.

The last line is indicative of the eternity of the quest on which so many utterances in the mystical literature of the world have laid stress. We get some idea of the ecstasy which accompanied Emily in her journey through these spiritual realms, from such lines as these:

Methought, the very breath I breathed
    Was full of sparks divine,
And all my heather-couch was wreathed
    By that celestial shine!

Lines after lines in her poems proclaim the same hunger for the vision of the Absolute, for some experience of the transcendent bliss which again and again seems to elude her.

A few words must be said about Emily's solitary novel *Wuthering Heights*. It is her chief claim to fame, though one wonders if many people today are acquainted with the book. The novel itself is a difficult peice of work to judge. It at once moves and exasperates the reader as no other novel

in literature does. We can well understand Charlotte's remarks,after she read the book, that Emily herself did not know what she had done. *Wuthering Heights* is the most depressing thing in literature that one can imagine, probably the result of the author's own morbid conviction about the inherent cruelty of all men. I do not know what credence can now be given to the story that Emily herself once, in a furious rage, blinded her pet bull-dog with blows from her clenched fists. But there is no doubt that there was some streak of morbidity in her attitude to men. The story in the novel is well-known. It is the story of an abnormal man, Heathcliff, who embodies the loneliness and the passionate craving for a sexless love which haunt Emily's poetry. There are very few natural or normal characters in the novel—except Nelly Deane who seems to be a more or less faithful portrait of Tabby Brown, the devoted servant at Haworth Parsonage. In depicting Catherine's passion for Heathcliff, Emily was revealing her own passion for her 'Absolute Visitant' of whom she speaks in her poems. In spite of its many artistic aberrations and its pervading atmosphere of gloom, *Wuthering Heights* is a novel that cannot perish. It is a novel which sweeps its way into our imagination by its extraordinary power of creating a preternatural atmosphere. It is a work of genius, because only a genius can make inanimate things live and breathe and stir our imagination and even terrify us with their power and vitality. Emily's gift for creating an atmosphere reminds us of Hardy. The power by which Hardy transforms Egdon Heath into a terrifying personality in his *Return of the Native* is here also. We breathe in Emily's novel the very life and atmosphere of her native moorland, with its vast spaces, its bleakness and wildness and its terrifying silences. Many of the descriptive passages in the novel rise to heights of rare beauty and power. It is not a story but a spell; and its appeal is not to our reason but to our imagination. Only a great artist could have written this novel, and, with all its faults, it is one of the greatest things we possess in English literature.

Emily Bronte died when she was thirty, a victim of the hereditary family disease of consumption. There is something distant and enigmatic about her which does not encourage either familiarity or affection on our part. But it is impossible not to admire a woman for whom nothing held any menace,

and who was steadfast and courageous in the midst of all her difficulties and disappointments, and who clung grimly to her faith in her God and her own inner strength to the last moment of her mortal life.

— *H. Sunder Rao*, M. A.

If a God did not exist, it would be necessary to invent one.

Softly speak and sweetly smile, and frame your manners to the time.

Every man is the maker of his own fortune.

The brave only know how to forgive.

Happiness is not perfected until it is shared.

Either be wholly slaves, or wholly free.

Better wear out than rust out.

Patience is bitter, but its fruit is sweet.

He is the free man whom the truth makes free.

Atom and Hydrogen Bombs

THE two atomic bombs which destroyed men and material beyond recognition in Japan in the year 1945 brought the second World War to an end. It is quite natural for one to be interested in knowing the structure of the bombs and how these bombs were able to create such a havoc. To know the structure of the Atom bomb it is quite essential for one to know the structure of the atom in full.

Dalton's Theory:— Somewhere in the year 1802, John Dalton assumed that all matter consists of atoms, which are tiny and indivisible. He said that atoms were small bead-like structures with definite shape and surface and took part in the chemical reactions without having any free existence.

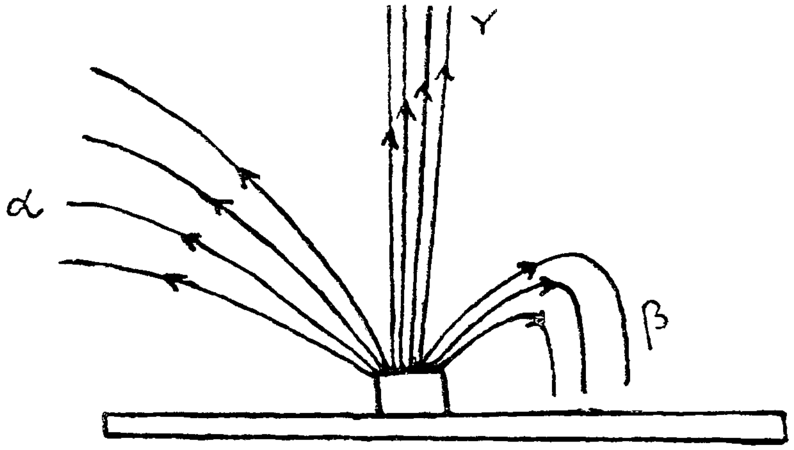
Cathode Rays and 'X' Rays:— But Dalton's Theory was ruled out when Sir William Crooke succeeded in disproving it by his experiment on the conductivity of electricity through gases. He took a suitable glass tube into the ends of which were fused two electrodes. Then he reduced the pressure inside to the extent of 0.03 mm. of Mercurry and passed high voltage current. Quite accidentally as it were, he observed a blue glow extending from the Cathode. This glow on striking the glass gave a green flourescent glow. This glow was later termed as "Cathode rays". It was later found out that these cathode rays could be deflected by a magnet, thus proving that the rays were electrically charged. When a Maltese cross of mica was placed in between the two electrodes a clear shadow was formed on the glass screen placed behind it. This shows that the Cathode rays travel in straight lines. It has also been discovered that these cathode rays can be made to rotate a wheel on striking it and that they can make certain minerals glow and even melt certain other substances when brought to focus on them. Thus cathode rays have got the characteristic property of increasing the negative charge of a negatively charged electroscope or discharging the positive charge of a positively charged electroscope. This indicates that the Cathode rays are negative in charge. Sir J. J. Thomson called these-ve particles of the cathode rays as "Electrons" which are responsible for the flourescence. Each electron has a mass 1/1800 of the wt. of H_2atom. This confirmed that electrons are the common constituents of all matter.

"X" Rays: About the same time, a German scientist Wilhelm Konrad

Routgen was carring out the experiments with the Cathode rays. He discovered that when a solid target such as a metal plate was placed inside the Crooke's tube and the cathode rays struck the target they emerged out in the form of a new radiation which was quite different from the cathode rays. These radiations could affect a photographic plate could penetrate even glass and then affect any sensitive flourescent screen. It was later found out that these raditions were not deflected by a magnet and this fact proved that these radiation, must have been made of some neutral particles. Dr. Roentgen submitted the report of his discovery to the German Physical Society in 1895 and ever since, these radiations are known to us as "X rays or Roentgen rays".

Radio-Activity and Radium:— After the discovery of the X rays by Roentgen, many scientists began to take a keen interest to discover the substances which could emit X rays on exposure to Sunlight. One such scientist who was engaged in the work was Henry Bacquerel, a French scientist. During his research work, he accidentally observed that a mineral "Pitchblende" though covered with a black opaque paper, could affect a sensitive photographic plate. The fact that there was no necessity for the mineral to be exposed to the sunlight or Cathode rays made the scientist think that there was some substance in the mineral which was active. Later, it was found out that this effect on the Photographic plates was due to an element Uranium present in the "Pitchblende" These radiations are called "Bacquerel rays" today, and the phenomenon is known as the Radio-activity. The two more French Scientists, Pierre and Marie Curie in their attempt to isolate other radio-active elements, discovered one more element known as Radium. They isolated a very small quantity of radioactive Radium by analysing tons and tons of 'Pitchblende'. This Radium is many times more active, that is radioactive than Uranium.

Radiations of Radium:— The radiations of Radium are not homogeneous. That is, they consist of many rays. A few sheets of Aluminium can almost cut a large portion of radiation. Some rays are absorbed only by about $\frac{1}{2}$cm. thickness of Lead and some can penetrate even 15 cm. thickness of Lead. According to their behaviour towards the magnetic field they are classified into Alpha, Beta, Gama rays.



Alpha, Beta, Gama rays

The Alpha Rays:— These rays bend very slightly when subjected to even high magnetic forces and are made up of particles which are positively charged. Hence they resemble the positive rays or the canal rays of the Crooke's tube. In 1908, Rutherford proved that these Alpha rays particles have a mass and 4 units and so in fact they are charged atoms of Helium carrying 2 positive charges.

The Beta Rays:— These rays have a greater penetrating power than Alpha rays but they have an opposite charge and hence an opposite direction in a magnetic field. They closely resemble the Cathode rays of the Crooke's tube and hence consist of negatively charged Electrons.

Gama Rays:— The Gama rays have the maximum penetrating power but theyare not at all deflected by the magnetic field. So these rays resemble the X-rays which are also neutral in the sense that they are not deviated in a magnetic field.

Atomic Structure.

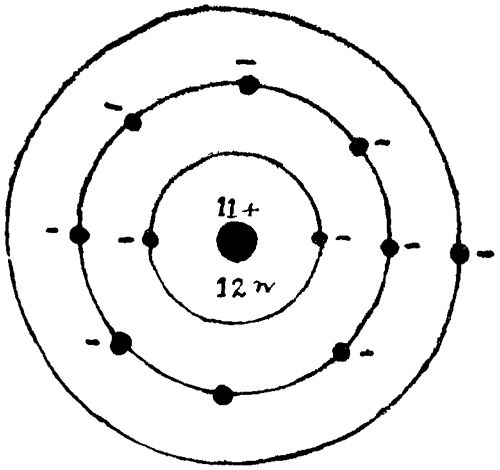
All the explanation dealt with so far is necessary to have a clear structure of an atom. The Electronic theory of the atom proved on the basis cathode rays shows that there are Electrons in an atom. The fact that "positive rays" or "canal rays" have the positively charged particles shows the presence of protons in the atom. The presence of electrons can also be proved by the fact that when a beam of Beta rays from a radio active source is passed through a thin sheet of Aluminium or Gold, the beam diverges out. But instead if a beam of

Alpha rays is passed, some of the particles are reflected back due to the presence of protons within.

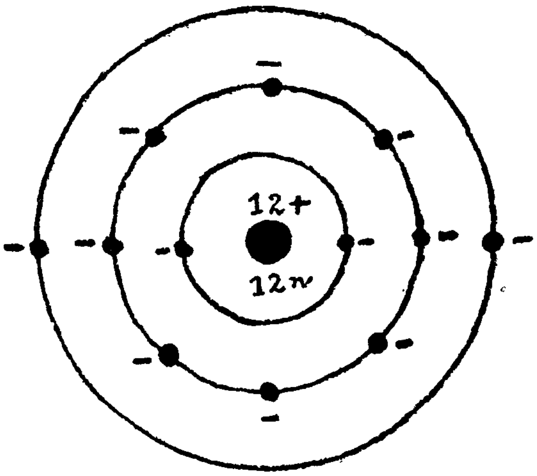
The arrangement of these electrons round the nucleus of the atom is likened to our solar system in miniature. The nucleus is compared to the Sun and the electrons to the planets. The nucleus consists of protons and neutrons. We know that the Alpha particles when passed through a thin foil of Aluminium diverge out. By the amount of divergence,the number of electrons in an atom was calculated by Chadwick in 1920. But we know the weight of an electron is about 1/1850 of the Hydrogen atoms. So the total weight due to the electrons is negligible when compared with the atomic weight. So the atomic weight must be confined to the nucleus itself. Since the atom is nuetral the total positive charge on the nucleus should be Equal to the total —ve charge due to the Electrons. The total—ve charge or the number of eletrons is known as Atomic number which it usually equal to half the atomic weight. The protons have considerable weight and this has been already proved by the fact that the positive rays are only slightly deflected by a strong magnetic field. The weight of the proton is equal to the Atomic Weight of Hydrogen i.e.1,008. The weight of the nuetron too is equal to that of proton which differs from it in only being neutral. It can be said the neutron is the combination of a proton and an Electron. Both the protons and neutrons go to contribute to the atomic weight. This is Rutherford's theory of atomic structure. In 1932, Carl D. Anderson in the course of his study on Cosmic rays discovered from a photograph the presence of a free positive charge from the nucleus of the atom. This was called "Positive Electron" or "Positron". The span of life of these positrons is supposed to be one millionth of second and they are said to combine with the nearby electrons.

According to Rutherford's Theory, the extranuclear electrons rotate round the nucleus and thus are prevented from falling into it or going off at a tangent. But according to classical dynamics the rotating electrons are continuously radiating energy in the form of electro-magnetic waves or light. So eventually the speed of rotation should decrease and the electrons should fall into the nucleus. To explain this Neils Bohr used the Quantum Theory. It is not necessary to know this theory but it is quite essential to know that the

electrons are arranged in definite numbers in the definite orbits which are termed K shell, L, M, N and so on. And it is the number of Electrons that are present in the outermost orbit which go to form its valency. So now, it is proved that the difference between the atoms of two elements lies in the number of



Atomic Weight 23
Atomic Number 11. Sodium



Atomic Weight 24
Atomic Number 12. Magnisum

Protons, Neutrons, Electrons and their arrangement. So the latest conception of the structure of Rutherford-Bohr atom can be summed up like this taking the examples of Sodium and Magnesium atoms.

The atomic wt. of sodium is 23 and its atomic number that is the number of electrons is eleven. These electrons are arranged in a definite manner with a definite number placed in each orbit. There is a single electron in the outermost orbit showing the monovalency of Sodium. For the atom to remain neutral there should be 11 protons in the nucleus. Now since the atomic weight is 23 there should be (23-11)= 12 neutrons. In the same way the structure of the Magnesium atom can be explained. The atomic number is 12 and there are 12 Electrons and protons. So the number of neutrons is atomic weight minus the number of protons and in the outermost orbit there are 2 Electrons; thus the Mg. atom is divalent.

Isobars, Isotopes:— We know that the radio-active element like Uranium looses the Beta particles which are the negative Electrons, by virtue of

their Radio-activity, when from an atom of such an element one Beta particle is lost, the atomic number is increased by one but no change in the atomic weight takes place since the Beta particle has negligible mass. Such elements having the same Atomic Weight and 2 atomic numbers and consequently having two places in the Periodic Table are called Isobars.

On the other hand, if one Alpha particle which is equal to an Helium atom of mass 4 and carrying 2 positive charges is lost from a Radio-active element, the new element formed occupies a position which is 2 places to the left and has the Atomic Weight less by 4 units than the parent element. If we imagine the daughter element to loose 2 Beta particles as we know the element produced occupies the first place that is the same as the parent element but still has the Atomic Weight less by 4 units. Such elements having two different Atomic weights and same Atomic Number are called Isotopes. As examples for Isotopes we can cite those of Uranium and Hydrogen.

There are two types of Uranium,namely U-235 and U-238. But they have the same Automic Number that is 92 but different atomic weights namely 238 and 235 units. The difference between the two is that there are 3 neutrons more in U-238 isotope. In the same way, there are 3 Isotopes of Hydrogen, the ordinary hydrogen, Deuterium and Tritium. The difference between the above 3 types is in the presence of extra neutrons. A knowledge of the structure of these isotopes of Uranium and Hydrogen is necessary to know the principle of the Atomic and Hydrogen Bombs.

Transmutations of Elements: As it has already been seen, Radium by virtue of its Radio-activity continuously emits Helium nucleii and electrons. The process is accompanied by the formation of atoms of Radon or Niton which is a Radio-active inert gas. This Radon further breaks into another kind of element called "Radium A". It has been shown that the final product of such a series is Lead. The period in which half the atoms from a sample have disintegrated is called 'Half Life period.'

Using the same principle in the reversed order, Lord Rutherford in 1919 by bombarding nitrogen atoms with Alpha particles obtained from Radium,

got Hydrogen and Helium. But we should remember that such a nuclear transmutation can take place only when the Alpha particles directly hit the nucleus. Keeping in mind the size of the nudeus we can just imagine what a difficult task the Nueclear Transmutation is. But after the discovery of Heavy Hydrogen it was used as a source of neutrons and to enhance the speed of these neutrons a machine called "The Cyclotron" was discovered by Prof. E. O. Lawrence. These two discoveries made the task of transmutation very easy. Further, artificial Radio-activity isotopes too of ordinary elements were created. Even common salt when subjected to a bombardment of neutrons emitted Gama rays like Radium.

Now in a chemical action only the extranuclear electrons take part and the nucleus remains unaffected. It is said that even a chemical action as violent as the T. N. T. explosion can have no effect on the nucleus of the atom. When such is the case if the transmutation can affect the nucleus it is quite evident that in this transmutation, greater energy is used than what can be obtained in the chemical reactions like the explosion of tons and tons of T. N. T.

It was further found out that when the low energy neutrons were bombarded with the common Uranium instead of fission the neutrons are absorbed and new elements are formed which are Neptunium and Plutonium. These are heavier than the usual uranium. Neptunium is unstable but Plutonium and U-235 are used in the Atomic Bomb. The isolation of these two with the technical details will be dealt with later.

The Principle of the Atomic Bomb:— It was in the year 1939, just on the eve of the second World War that the *famous French Physicist* Irene Curie discovered that when the Uranium nucleus is bombarded with neutrons, the uranium nucleus undergoes fission and forms two smaller nucleii of about half the mass. Dr. Irene Curie attributed this phenomenon to the excited nature of the Uranium atom and also to its high Radio-activity. During the fission of the nucleus, some of its binding force is released and during the disappearance of the mass, an enormous quantity of energy is released. It is estimated that during fission the total energy released about by 1 gm. of the Uranium is

—about a million Kilo watt Hours. Further during the fission, the fission fragments throw out two or three neutrons which go and split another atom of uranium releasing still more energy. This is the process of the chain reaction where one fission causes two more fissions and those two cause few more and so on. The total reaction is so quick that all the atoms in the mass are disintegrated within a fraction of a second releasing all the energy all on a sudden. This is the principle of the Atomic Bomb.

Out of the several kinds of fissionable elements only Plutonium and Uranium (235) are used in the Atomic Bomb. The difficulty of producing these two is so much that they are the most precious substances on the earth to-day.

As already seen there are two forms of Uranium. The U-238 is common and U-235 is very rare. The fission has been found to occur in both these forms. But for the fission of U-238 the neutrons need to have high speed. But the rarer, or U-235 can be made to fission out by neutrons of low energy. So in the Atomic Bomb the rarer isotope, that is, U-235 is used. And the second reason why U-235 was preferred to the other was that the neutrons released by the fission of U-238 atom were found to be very speedy and these could not proceed with the chain reaction because the slower neutrons were the more efficient to bring about almost a sure fission. So, the scientists chose the lighter isotope having the slow neutrons.

Isolation of U-235: This element or isotope of Uranium, U-235 is present in small quantities along with its common heavy isotopes. It is said that to obtain a small amount of ordinary isotopes, tons and tons of mineral have to be analysed. Then it gives us a clue how difficult and costly a process it is to isolate the requisite quantity of U-235 from the common sample.

Since the two isotopes have the same chemical properties it is imposible to separate them by any chemical means. The one and the only physical difference is in their weights. And this property has enabled the scientists to separate the two by the diffusion process.

In this gas diffusion process the plant used consists of thousands of chambers which are separated into one upper and one lower by a barrier which is perforated. The perforated barrier is pierced with billions of submicroscopic perforation. The ordinary isotope containing about 7% of U-235 is converted into gas and pumped into the upper part of the chamber. The molecules of U-235 being lighter than those of U-238 have a greater speed. So they move faster, pass through the perforation into the lower part of the chambers where now U-235 molecules are slightly richer. It is pumped to the other chamber and process is repeated in thousands of times, until finally only the molecules of U-235 are obtained in the lower chamber. They say the filtering process is so low that the gas has to pass through hundreds of acres of barriers and thousands of miles of pipes during the process.

Production of Plutonium and atomic piles: Another substance which can be suitably used in a fission bomb is Plutonium. This is one of such elements which do not exist in nature. It can be created by transmutation. It has already been seen that when ordinary uranium is bombarded by particular low energy neutrons Neptunium and Plutonium are formed. This is the principle used in the production of Plutonium. The atomic weight of ordinary uranium is 238 and it also contains the isotope U-235. The Atomic weight of Plutonium is 239. It has been found out that when a neutron from the nucleus of a splitting atom of U-235 hits the nucleus of the U-238, Plutonium is formed. By this principle Plutonium is produced in the "Atomic Piles".

The manufacture of Plutonium by the Atomic piles is carried out at the great Hanford Works. The first major step in the production is known as "cooking" of Uranium rods. The ordinary Uranium rods are introduced inside the huge blocks of graphite honey-combed with Aluminium tubes. The graphite slab is covered with concrete. These rods contain about 1% of U-235 and 99% U-238. Fission occurs in some of the atoms of U-235 in the rod and some neutrons are released. Some of these released neutrons are absorbed by the U-238 atoms forming Plutonium and some strike the other atoms of the U-235 carrying on the chain reaction. If this chain reaction is not controlled, the uranium in the Pile may melt. So as to mitigate or control the reaction

from going to such an extent, long rods of cadmium are used. Any desired level of the reaction can be obtained by raising or lowering these cadmium rods.

The second major step is the extraction of Plutonium chemically. The product obtained by the "cooking" of the rods of uranium is highly radio-active and sent through the waterfilled underground tunnels, which are miles long to the "canyons" where it is dissolved in the acid. The actual process by which the Plutonium is obtained from the acid in the 'canyons' is not yet known. But somehow the Plutonium is obtained and sent to the Atom Bomb laboratory at Los Alomos, in North Maxico. Water is necessary in vast quantities to cool the Atomic Piles. So the Hanford Atomic Pile Plant is located near the Columbia River north of Rich-land. Nearby lie the large ponds containing the water which is slightly radio-active and to which it is returned therefore for a while to lose its radio-active power until it can be safely returned to the Columbia River again.

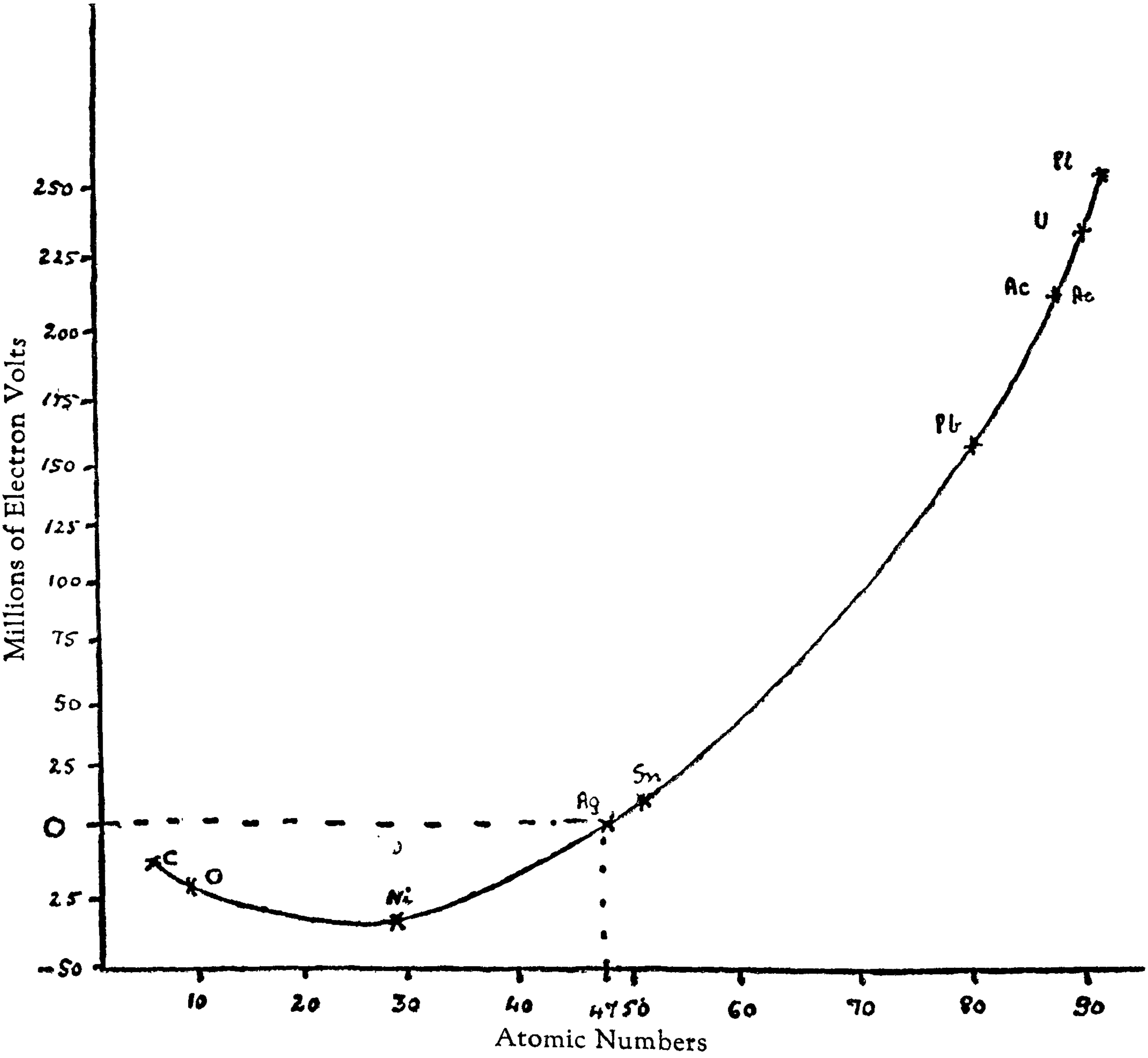
Construction of the Atomic Bomb: So far we saw the technical details of the production of the ingredients of atomic bomb. Now coming to the construction of the atomic Bomb, it is said that the neutrons impinging on the block of Uranium cannot create the explosion and chain reactions unless the block is of a definite size. This definite size is called 'critical size'. If the mass of the block is less than the critical size,the neutrons will scatter in the air causing no fission and explosion thereby. So it is evident that explosion can take place only when the mass is equal to the critical value. This is the principle used for the detonation of the Atomic Bomb. The total weight of the U-235 in the Bomb is confined to the 2 hemispherical halves, each half weighing more than the half of the critical mass such that when the two halves come in contact with each other the total mass exceeds the critical mass and consequently the explosion takes place in about half millionth of a second with the evolution of heat at huge temperature, and high pressure. The critical mass has been guessed to be about 30 pounds.

So it can be summed up that an Atomic Bomb requires the following things. 1) A block of Uranium—235 of size greater than the critical mass.

2) Source of neutrons. A mixture of Radium and Berrylium is considered to be the best source of neutrons. The particles emanating from Radium strike the Berrylium and a steady stream of neutrons is released. The uranium is arranged in 2 *hemispherical* blocks each weighing about half the required weight. By some means, the two blocks are brought into contact;the total mass exceeds the critical mass, the stream of neutrons strikes the metal and in the twinkling of the eye, the bomb explodes. So much about the Atomic Bomb.

"Hydrogen Bomb"

Now proceeding towards the Hydrogen Bomb, it is necessary for us to study the following graph before hand.



The fission and the fusion of the nucleus both are the "Energy Releasing" processes. In the above Graph "Energy released by the fission is drawn against the "atomic numbers of the Elements". It can be seen from the graph that Elements having their atomic numbers greater than that of silver on fission release energy. It can also be seen that the elements of lower atomic numbers absorb energy. So it is evident that during fusion of an opposite nature, energy is released and that is the principle of Hydrogen Bomb. It has been said that when the Heavy Hydrogen nucleus or Deuterium fuses with another nucleus of its own kind there springs up an atom H^3 that is, Helium of atomic wt. 3 and a free neutron is set free. This fusion is accomponied by the evolution of 4 Million Electron Volts. It can be represented thus

(Neutrons shaded)

$$H^2 + H^2 \longrightarrow He^3 + n + 4 \text{ MVE}$$

Next it was found out that 2 atoms of tritium can fuse and form one He^4 and 2 neutrons with the evolutions of 11.4 M.E.V.

$$H^3 + H^3 \longrightarrow He^4 + 2n + 11.4 \text{ M.E.V.}$$

But all the above nuclear fusions can be brought forth at the temparature of sun, that is about 20 million degrees centigrade. But one may wonder whether such a temparature can be produced on the earth. But as we know at least for half a millionth of a second such a temparature can be produced i. e. during the explosion of the Atomic Bomb. So it is evident that for the Hydrogen Bomb there should be an atom Bomb.

So, in brief, the Hydrogen Bomb consists of one fusion bomb, the explosion of which creates a very huge temperature. To this fusion bomb is added a certain mixture of Duterium and Tritium. The huge temperature produced will bring forth the thermonueclear fusion thus releasing an energy which depends upon the quantity of the mixture added. So the frightfulness and the dread of the Hydrogen bomb depends upon the intentions of the designer. We know the deadliness of the atomic bomb and this bomb is used in the Hydrogen bomb and in addition, there is the energy released by the

fusion which can be increased to any quantity by just increasing the mixture of the hydrogens.

It is evident from the above that the first difference between the bombs is as we have already seen the Atomic Bomb has definite "critical mass" to effect the explosion. But in the Hydrogen Bomb there is no necessity of any such critical mass. Any quantity of Hydrogen can be used and the deadliness is directly proportional to the quantity of Hydrogen used. Secondly, we know that if the atomic energy is controlled, for what all useful purposes it can be utilised. But the Hydrogen Bomb energy is used only for destruction purposes, or at circumstancial necessities of the using of millions of tons of T.N.T. For example, if the Sahara desert is to be cleared off the sand, a Hydrogen Bomb can be used. It gives us a clear idea how deadly the Hydrogen Bomb is, and also throws light on the potentialities of the bomb if used to better the existence of man. However a more purposeful research of using it with the least consequent harm, for crivic purposes must be carried on and then such bombs could be used as life givers also as against their use today as weapons of war.

— *H. Bhasker Bhat,* B. SC.

Absence of occupation is not rest.
Softly speak and sweetly smile.
The quiet mind is richer than crown.
We learn so little and forget so much.
Adversity is the first path to truth.
Friends are proved by adversity.

The Wonderful World of Walt Disney

It is with great pleasure that we go through one and all of the comic cartoons of Walt Disney. No doubt he is a well-known international personality now, but whoever dreamt some twentyfive years ago that a taxi-driver would thrill millions by mere strokes of his pen! Disney's creations are international and immortal like Disney himself. The creator and the created are respected alike. The names, Mickey, Minney, Goofy, Donald Duck, Dumbo, Bambi, Brerrabbit and the latest to arrive Thumper, are all household words.

Disney, a native of Chicago where his father was a builder and contractor began his commercial career as a news-boy and worked for some time in the local theatres, doing impersonation of Charlie Chaplin and other reputed clowns. When afterwards he became the driver of a Red Cross ambulance in France, his humorous sketches on either side of his truck attracted the notice of the people. But, when he put such drawings earnestly down on paper and tried to sell them in the market, they brought precious little income to the artist. At the end of the first World War he entered a Cartoon Advertising agency. Having nothing much to learn there, Disney set up independent practice where he lost every cent he had. At last a New York magazine called for his drawings. Walt and his brother Roy set up a small studio where they engaged two girls. Walt Disney shot up to international fame, none too soon. Even Mickey Mouse, it appears, was a flop in the beginning, but when eventually it became familiar it made Walt Disney as well.

Walt Disney is a creative genius of rare excellence whose cartoons can be humorous, sentimental, fantastic, lovely, brilliant and horrifying. He has invented and inhabited his own world of animals and fairies. The language spoken by his multi-sided creations sounds peculiar. One wonders at Disneys brand of cockney English "I is gittin outa here!"

Disney drew cartoons for the film "Snow-White and the Seven Dwarfs" and produced the first techni-colour picture. For this film alone he drew 60,000 cartoons in all and took the assistance of hundreds of workers. A special multiplane camera recorded each picture. Indeed Walt is a man of infinite patience. Next he produced a long picture called "Mickey Mouse". I saw

this film a few years ago and the impression it created in me is still green in my memory. Thousands of children and elders too of all climes and times have learnt to admire and love Disney and his creatures. "Donald Duck" is an adventurous comic series which is being serialized in the "Sports and Pastime". Disney has humanized the animal world in such a way that no one can discern any trace of artificiality in them. Donald Duck with his (not 'its' please) lives in a human world. He acts sometimes too foolishly, too excessively, most often bringing disaster on himself and smiles to our lips. When his children request him to furnish details of the Law of Gravitation, he instantly refers to the Encyclopedia, but prefers to give a practical demonstration by climbing an apple tree and nearly crashing upon his kids.

"Uncle Remus" appearing now in the "Illustrated Weekly of India" is not only humorous and adventurous but carries a piece of valuable advice in the end. It depicts the adventures of Brer Rabbit who is clever, kind and sociable. In the artist's own words Brer Rabbit has "a little head, which kin a heap o' times, outdo a big body". When he proves to be generous he secures help from others; when he overdoes his cunning, he is paid in his own coin. Although the story of Uncle Remus is an adapted one, Disney has given a remarkable touch of humour to the various figures. The humour and sentimentalism which they embody make a permanent home in the hearts of the readers and spectators. Each character makes a distinct and individual impression on their minds. Brer Buzzard is always proud, Brer Coon is helping, Brer Fox is cunning, Brer Moose is terrifying and Judge Owl is amazingly intelligent both in science and social ethics.

At fifty Walt Disney is still going strong. In "Alice in Wonderland" he breathes life into the playing cards. His latest creation is that of dogs which bark incessantly at people and speak English when they are left to themselves. In conclusion I cannot resist stating that without Walt, our humorless world would have been a poorer place for men to live in.

— *B. Krishnananda Hegde,* II U. C.

Leadership and the Role of Universities

In one of India's popular weeklies recently, the question was posed as to who would succeed Mr. Jawaharlal Nehru, not so much as the official Prime Minister as the popular, accredited leader and symbol of democracy in the country. By a unique combination of qualities and circumstances, not the least of which being his own hard and disciplined self-training, Nehru embodies in himself at once the aspirations, ideals and spirit of New India. Singularly free from all narrow ideologies, Nehru's vision of India as a free and dynamic member of the world's family of nations, has given him a unique place among the world's statesmen to-day. In spite of sharp conflicts among the various parties, and even in the party of which he is the leader, Nehru retains the affection and cofindence of the people as no other leader does at the present time. This popularity and universal affection which he inspires among the masses cannot be attributed to any of the usual methods which politicians generally adopt to secure the good-will and suport of the people. A Western writer has neatly described the Modern State as 'a highly nervous organization for whose stability and concentration both the hypnotics and stimulants of propaganda are increasingly needed". The U. S. A. is said to specialise in the 'Hypnotics', and Great Britain in the "Stimulants"! Nehru has no use for either, whether for the State of which he is in charge or himself. Instead, he is a believer and highly successful practitioner in "Naturopathy", rather of "Hydropathy"—in administering frequent douches of ice-cold water which by its refreshing and over-whelming effect, rouses the Nation from its stupor and apathy into life and activity without any of the depressing reactions of the drugs. A deep student of history, who "discovered" India, he does not dope the people into forgetting their present ills by singing the glories of the past, nor does he seek to stimulate them with any promise of a future Utopia. As a stark realist, he tells them frankly and bluntly that the ills of the present are the fruits of the follies of the past, and that only a right and sane understanding the past and present can a great future for the country be built. Above all, he does not indulge in mere words, though he is obliged to use them frequently and in plenty. Right or wrong, he acts up to them, based as they are on deep and sincere convictions.

The question, therefore, as to Nehru's successor is a vital one, something more than of personal or academic interest. Nehru is not young and the strain on him, physical and mental, is great. Most of his colleagues and contemporaries, including his responsible political opponents, are either as nearly old as, or older than himself. There is no trustworthy "second line" leadership in any party in the country to-day. The prospect is bleak for the country, just launched on its career as an independent nation facing numerous internal and external problems at a critical stage in the world's history. To trust only to Providence for the right leader or just to chaos hoping for cosmos to come out of it (as our Kremlin-inspired Communists seem to hope) without ourselves doing anything to find out or prepare a new leadership, is only to betray our unworthiness and incompetence as a nation. The nation's existence and future cannot be so light-heartedly relegated to chance or accident. 'Trust in God', Oliver Cromwell is reported to have told his Ironsides, but keep your powder dry". That is the right attitude of sane faith in Providence. India should take lessons from what is being done in other democratic countries to avert this state of affairs. The masses who form the material for adult suffrage are happily not so stupid and gullible as imagined by those who make a fetish of mere literary education. The common man's instincts are basically sound, he has shrewd native intelligence, and cannot be led away for long by ignorant and opportunist leadership. Given the right leadership, the masses can be trusted to contribute their best towards the enduring success of true democracy. The Indian people have a long tradition of spiritual values and they can understand the needs of their country in terms of human welfare, and are ready to make any sacrifices for its sake.

The training for efficient and constructive leadership, therefore, is of paramount importance. Where can the material and means for it be found and employed except in our Universities and in the Colleges composing them? Only there it is possible to cultivate the basic essentials of leadership: "the cross-bench mind" as against the tyranny of fixed ideas, breadth of outlook, correctness of judgment, depth of conviction, and courage in action. If the Colleges do not come up to this standard, as alas! most of them do not at present, something must be done to make them come up to it. Otherwise,

there will be no justification for all the huge finance, thought and energy that have been and are being expended on them.

How then are we to make our Colleges the training ground of democratic leadership? Firstly, by strict restrication of admission to them on the basis of merit and fitness to benefit by University eduction. They should cease to admit those who merely drift into them, with no aptitude for higher studies, from the secondary schools. Secondly, the studies in our colleges should have, as far as possible, a bearing on and related to the current thoughts and life of the world and of the problems of the country. The need for balanced judgment and constructive thinking is very great in our country to-day. One is appalled at the ignorance and prejudices of even our top-ranking politicians, their narrowness of mind and outlook. Slogans can thrive only on ignorance and prejudice. We know very little of the significance of world-events, and the role which India has to play in the modern world. Many of our self-styled leaders merely repeat the platitudes and slogans which are current in the daily press. Patriotism is just a veneer under which we hide our prejudices and sentiments. Patriotism should be cultivated not in isolation from the context of the contemporary world, but in close relation to it. The significance of India remaining as an independent member of the Common-wealth, and yet neutral in inter-national conflicts involving war has to be impressed upon the youth. Our younger generation should be trained to look upon their Country as a single "unity" in spite of its multiplicity of cultures and languages. We should set before them the dangers of disunity and regional or linguistic patriotism. The example, on a tiny scale, of Switzerland will be of great value to the younger republic of India. In spite of religious and linguistic differences, it has remained united and independent, in the centre of powerful warring nations in Europe. It has maintained its neutrality and though sparsely endowed by nature, her people have, by dint of hard labour, achieved economic prosperity and gained the admiration of all thinking persons as "the most civilized people of Europe". The Swiss themselves modestly call their country "a little island of well-being in the ocean of hardship, hunger and discontent". How they all "do it" is graphically described in a little book *The Most Civilized People in Europe* by Hamilton Fyfe-(Published

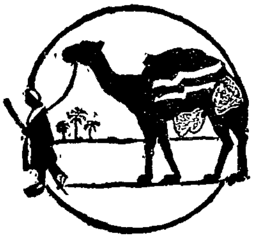
by George Allen Unwin). This deserves careful study by every English knowing Indian and should be made available to others through translations.

Our present leaders too have a great responsibility in preparing a new generarion of leadership to succeed them. The British example deserves to be followed. There the leaders pick up promising youngmen from the Universities and give them training by apprenticeship under themselves. There is at present in our Country great interest among the students in political ideologies and personalities, albeit necessarily vague and perhaps unformed, because of inadequate knowledge and lack of opportunities for practical experience. Sympathetic efforts in both directions by the elders will certainly bear fruit. Members of legislatures and administrative services should be requested to speak to them explaining the various aspects of their respective work. By their own observation and on recommendation of the professors, public men should pick out young people and associate them, after graduation, and during the holidays, in public activities in ascending levels from the villages to the Union's Centre according to their talents and temperaments. The Seminars that are now being held, the various extra-curricular activities in Colleges, in adult education, rural reconstruction and Community Projects, are excellent beginnings which have to be extended and developed in range and variety so as to encourage larger number of students to participate in them. The genius for leadership should be discovered during these activities and afforded the necessary opportunities with increasing scope for its intelligent exercise.

About 50 years ago, the great patriot Gopala Krishna Gokhale, founded the Servants of India Society to train up disciplined, earnest, efficient and self-sacrificing workers devoting their lives to prepare the Country for self-government. Now that independence has come and that democracy has to be sustained and strengthened in this country, the mission of that pioneer organization may be said to have devolved morally on a larger scale upon the various universities. It is fervently to be hoped that all in charge of their functions and deriving their benefits will be animated with its spirit and energy. Will the Mahatma Gandhi Memorial College, one of the youngest of Colleges and bearing the name of a great leader who was the very embodiment

of consecrated service and sacrifice and who made men and women out of the dust, make a beginning in this direction?

— *M. S. Madhava Rao.*



Sit mihi quod nunc est, etiam minus, et mihi vivam
Quod superest aevi, si quid superesse volunt di;
Sit bona librorum et provisae frugis in annum
Copia, neu fluitem dubiae spe pendulus horae.
Sed satis est orare Iovem qui ponit et aufert,
Det vitam, det opes: aequum mi animum ipse parabo.

Give me what I have, or even less; and therewith let me live to myself for what remains of life, if the gods will that anything remain. Let me have a generous supply of books and of food stored a year ahead; nor let me hang and tremble on the hope of the uncertain hour. Nay, it is enough to ask Jove, who gives them and takes them away, that he grant life and subsistence; a balanced mind I will find for myself.

—*Horace.*

The Bekal Excursion

It was one fine Sunday morning that a Shanker Vittal Bus claimed twenty one Arts Students of our College among its passengers. As the bus sped through the uneven roads and negotiated the innumerable bends of the Karkal high road, the sweeping wind brought them the exhilerating experience of a December chill. As the "green-monster" rattled its way down the Mangalore Bus-Stop quite a strange bespectacled smile with a hat on top of it greeted us. The hat was off in a minute and lo! we beheld Sri K. S. Haridas Bhat, our lecturer, guide and leader who had earlier promised to meet us in Mangalore.

As our train was in the afternoon—a whole morning was at our disposal. A quick programme chalked out on the spot took us five miles out of Mangalore to see the newly erected Kooloor Bridge. It was a magnificent construction. For those who had crossed the Kooloor river on the tossing boats, amid the monsoon floods, perhaps in dark nights, the bridge must provide uncontaminated relief from a boredom and a danger. Actually when a passenger bus made its way over the brigde we imagined we saw quite a good number of cheerful, grateful faces through the windows of the bus.

There was great hue and cry when we reached the Railway station. It was indeed a war-cry that escaped the lips of a few. For some of us had the first glimpse of a railway train that day! The coconut gardens soon made room for the waters of the Netravati and when the train rolled past across the seven-furlong steel bridge, we least expected that we were going over one of the longest bridges in the Southern Railway. Here and there a few tobacco growers raised their bent forms to take respite from their arduous day's duties as our train cut across their plantation. When we alighted at Kanhangad we were very conscious that we had stepped into the land of the pepper kings. The two storeyed structures that adorned the dusty streets of Kotacheri confirmed the wealth of this otherwise small township. A few miles in an old old bus and we were happily dumped down in our destination. Unmindful of the distance covered, we romped across the bare plain towards the modest looking bungalows and the sacred Ashram of Swami Ramdas.

Sri Ramadas Ashram is situated amidst beautiful scenery. The green

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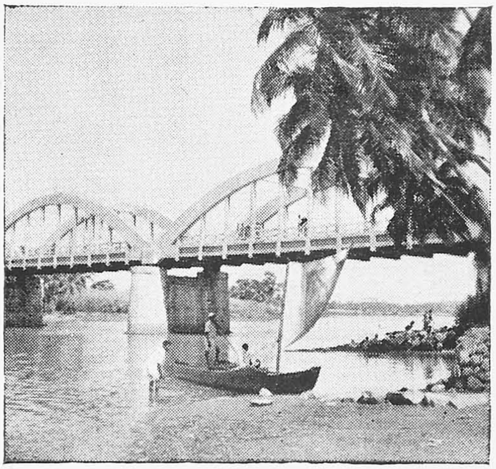
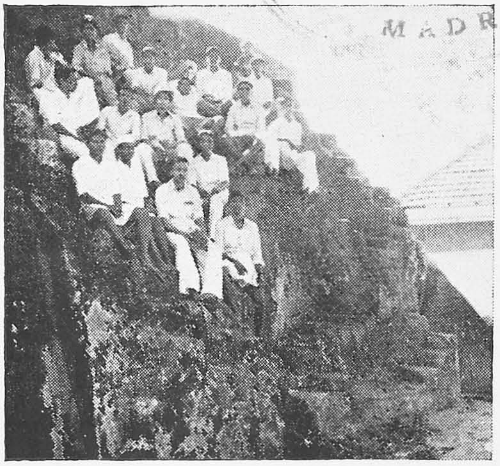
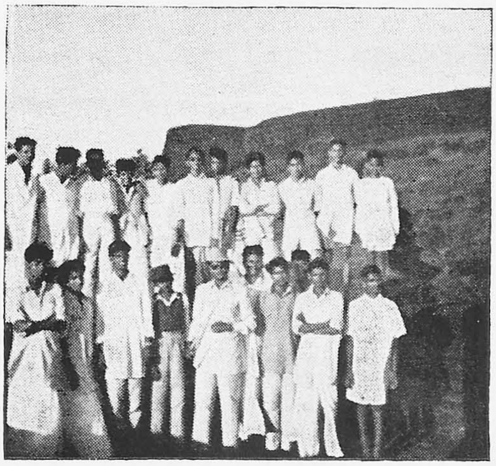


The Kuloor Bridge

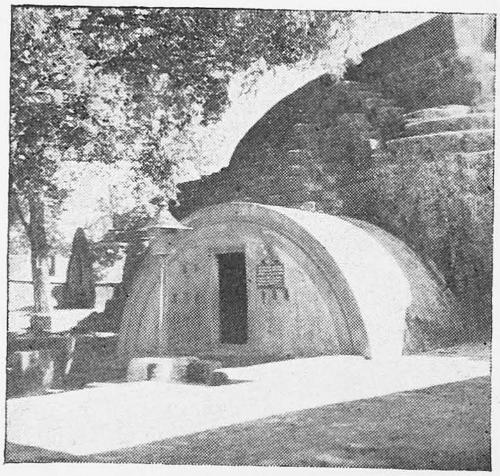


On top of the Caves

BEKAL EXCURSION



Excursionists with the Bekal Fort in the back ground



Entrance to Nityananda's Cave

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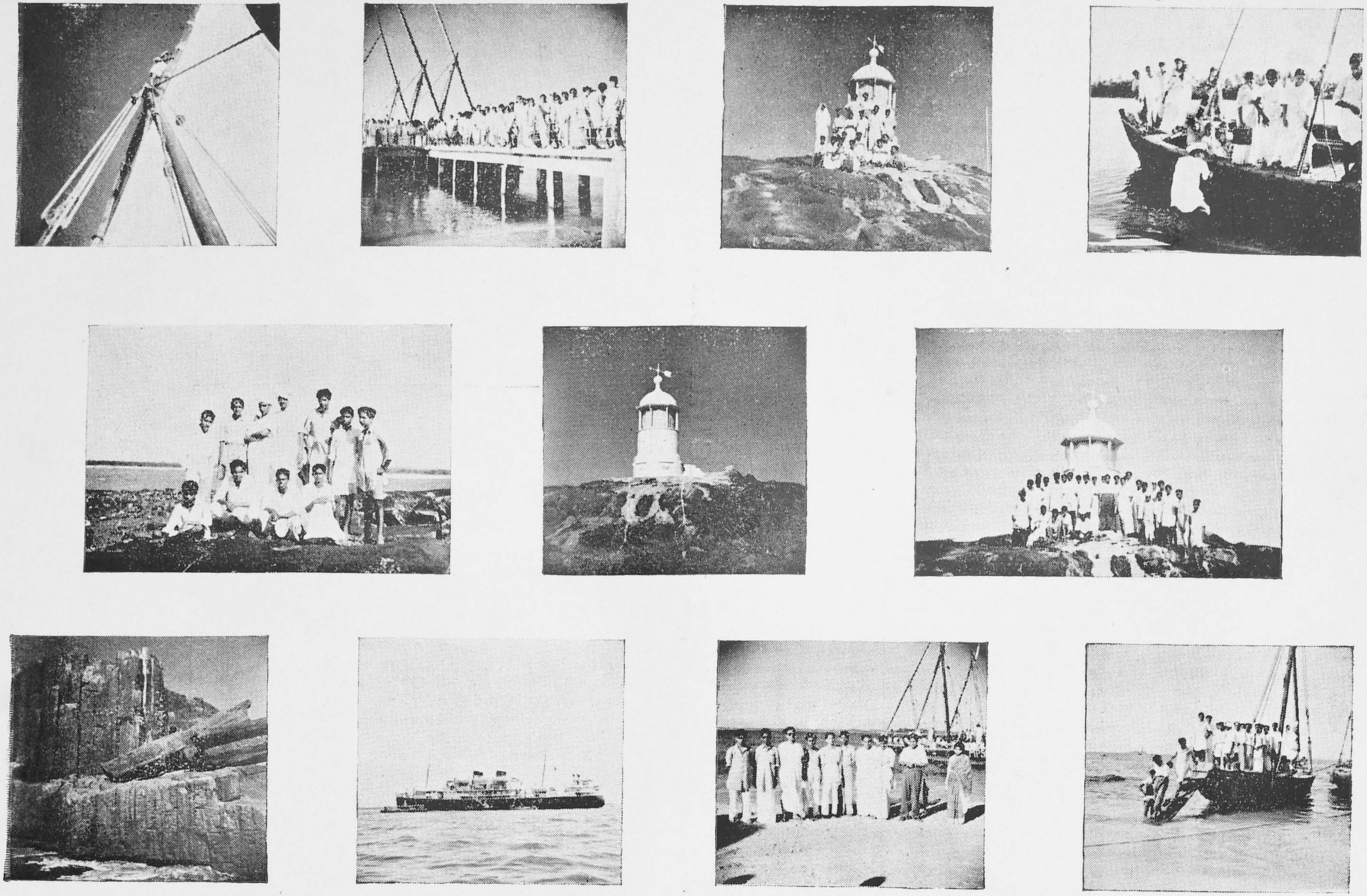

Panoramic Scenes from Bhadergad and St. Mary Isles, Malpe.

hills rising just behind the Ashram gardens lend a colourful background to the whole area. The small almost symmetrical rest houses (one of which was placed at our disposal by the kind Mother Krishnabai) stand a little outside the Ashram buildings. The prayer hall of the Ashram is a plain, unostentatious building with the 'gadi' of the revered Swamiji placed in the middle. After a princely dinner we spent a few hours with the *Ashramavasis* who were singing *bhajan*. Before it grew dark, we had a magnificent view of the whole area atop the hills behind the Ashram. The small hills which looked green and also negotiable invited us with a smile and how we ran up the steep, curved path that soon brought us to the crest! For the brief space of a few golden moments, we were converted into our primitive selves and the silent hills echoed our yells and cat-calls in faithful abundance. Nothing less than the dinner-bell could have pulled us down from the high place we occupied. For many of us it was the highest point of the globe we had traversed up till then. Before darkness fully set in we had done justice to the items served out. The quantity of milk and butter-milk that flowed past us towards the end of the dinner filled with sheer amazement. When we retired to our bungalow after attending the '*bhajan*' in the Ashram, we chatted for long into the night. Nearby, the Ashram was also fully awake. Some philosophic text in Marathi was being sung and a prose interpretation followed each song. Many of us went to sleep that day with our thoughts attuned to the cadences of this divine music and the enchantment of the sacred spot.

Next morning we walked back to the Kanhangad station. Situated within a mile or so was the Kanhangad Fort and the Nityanand Ashram. The latter is an Ashram only in name. Actually it is a series of foxholes fully cemented and polished. It is an interesting achievement of the *Sadhu* Nityanand who appreciated the idea of silent meditation in deep, dark caves within the bowels of mother earth. But without cement the place must be very irksome, for in the piercing rains a whole world of insects may spring up round the sternest meditator. The insects will do what *apsaras* in many serious cases could not!

Only six miles away, just by the sea-shore stood the famous Fort of Bekal. The entrance infuses awe into our hearts. None could believe that

the fort meant such a huge enclosure. Thick long grass covered the whole area. Innumerable wells with caution boards popping their red heads up through the grass suggested the dangers of the place. Cool breeze blows from across the vast blue ocean even on a bright sunny day. The Travellers' Bungalow which gave us shelter from the hot sun also provided us with sweeping winds which really chilled us all. We ate the meagre items that we had brought and surveyed the nooks and corners of the ramparts. A few daring souls had earlier discovered a secret passage to the sea while a few others had made themselves comfortable in a hotel a few furlongs away which they claimed they had discovered. When they returned their faces beamed as if they had dug out an oasis in the Sahara. To watch the sun set from the towers of the fort is a feast to human eyes and hearts. As it grew dark we wended our way back to the nearest railway station. Sitting on the sands of Pallikere many found their hearts so light that cinema songs soared high in the air and joined the *murmur* of the sea.

The worst part of the journey started when we alighted at Mangalore at 11-30 in the night. Even the Krishna Bhavan dog was harsh on us. Looking at the dark figures marching in line the creature must have imagined a midnight raid by terrorists and started barking in all loyalty and sincerity which caused a minor flutter in our hearts. In this unusual hour some legs became vigorously active. However we ran up the stairs and spent the night along the corridors. We were so tired that day-light soon greeted us and even Mangalore mosquitos admitted failure once in a way.

The best part of our excursion was the exhilarating experience in the ship 'Sabarmathi' which we boarded early in the morning. Every minute of the three to four hours we spent on board was crowded with incidents. The novelty of the situation was thrilling enough. We walked on the deck, rushed through the corridor of the upper classes, peeped in through the windows, gazed intently, as if in deep reverie, at the violent sea, sipped tea, soda and vimto one after another and finally gave the finishing touch with a dinner on board. All of us ate with the greatest gusto. The sea had really got into our heads. When we were steaming into the Malpe harbour we crossed the path of the

Science excursionists of the College. When they circled round the Sabarmathi in a hopeless effort at identification of their friends, we waved cheers to them. Soon the three country-crafts which carried them went out of our sight. Reluctantly we got down the Sabarmathi and made for Malpe, the last lap of our return journey.

We were very grateful to the Secretary of the Arts Association who organized the excursion, to Sri K. S. Haridas Bhat who managed us and to the Principal who was responsible for our cosy stay at the Ashram of Sri Ramadas.

Jai Bekal! Jai Hind!

— *C. I. Krishnaswami Shastri,* II U. C.

'The name of those fabulous animals (pagan, I regret to say) who used to sing in the water, has quite escaped me'. Mr. George Chuzzlewit suggested 'Swans'. 'No', said Pecksniff. 'Not swans. Very like swans, too. Thank you'. The nephew......propounded 'Oysters'. 'No', said Mr. Pecksniff, ... 'nor oysters. But by no means unlike oysters; a very excellent idea; thank you, my dear sir, very much. Wait Sirens! Dear me! sirens, of course'.

Oh, Todger's could do it when he chose! Mind that.

— *Charles Dickens*

Beautiful Belur

A dozen students of the College went to Belur and Halebid on an excursion during the Dasara holidays. Our beloved Physical Director, Sri D. N. Somasunder was the only teacher who accompanied us there.

It was just a pleasure trip and nothing else. We had no special aim other than enjoying the wandering life to its full extent. One of the pleasures of a wandering life is that we can come upon new faces, new surprises, strange experiences in old places, and also in un-expected corners.

On the way to Belur we remembered that several cities rose and fell along with the growth and decay of several dynasties with only a few monuments to show the greatness of the age. We saw mighty mountains and deep valleys, sun-kissed tops and shadowy forests and gardens full of charm and colour. The journey through the ghats was a tedious one, but anyhow we reached the historic Mysore State which is picturesque also.

We went first to Belur via Chickmagalur and were very pleased with the impressive temples there because of the marvellous elaboration and beauty of detail of its sculptures and carvings. It is the most perfect and unquestionably the grandest work of art which has excited the wonder and admiration of travellers and students of art. It is said that "It is a monument marvellous in its conception, daring in execution and astonishing in its perfection." The temple is within mighty walls and has no beautiful or happy surroundings. There is no symmetrical beauty and hence no eye for order or beauty. The temple has some beautifully cut windows of different designs and patterns. The pillars inside the shrine are real wonders of art and craftsmanship, and each pillar is distinct from the other. The central canopy has a huge figure of Hiranyakashipu in the middle with elaborate carvings. There are several lovely female figures surrounding the dome, all carved beautifully. The chief deity, Channa Keshava inside is a splendid specimen of black stone sculpture, full of noble expression and feeling.

After we satisfactorily surveyed the temple at Belur, we next proceeded to Halebid. Both the villages are poor in material-wealth or culture, but are

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An excellent specimen of sculpture at Belur

— Courtesy "Rayabhari"

BELUR TEMPLE: TWO VIEWS

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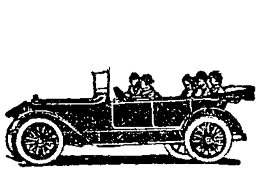
rich in architectural monuments of the past. There is nothing so grand or beautiful about the surroundings of the temple except the small village, which was once the site of the great capital, Dwara Samudra. The architectural features of these temples at Halebid are distinct from the Belur one. The whole temple stands on a raised platform, four to five feet in height. There is a pillared hall in front with a big Nandi carved in black stone; the shrine is fully ornamented with carvings. All are delicately designed and cunningly carved. The basement is carved with six parallel rows of frescoes of excellent workmanship going right around the temple. The lowest row contains elephants in all sorts of postures and movements with the 'mahut' on the back. There are over 2,000 of them carved in that manner. Then in other rows there is a procession of horses and horesmen; and there are scenes from the stories of the Ramayana and the Mahabharata which are all portrayed vividly and decoratively. These were built by the Hoysalas who are still remembered for their love art and architecture. No one exactly knows who are the architects and sculptors of these temples, but tradition ascribes them to the genius of Jakanachari and Dankanachari, father and son who rivalled one another in art.

After seeing the world famous temples and having a fair amount of knowledge of them we went to Baba Budangiri the highest peak in the State of Mysore. There on the top is a cave where Moslems worship a Hindu God. We went there on our return journey to Udipi. From there we rightly came down from the plateau of Deccan to Western Coast. The homeward thoughts were less pleasant and enthersing than the delightful and mirthful ideas which accompanied us up the Ghats.

However, within three days from our starting we reached Udipi again and recalled the scenes that we saw. We were very much thankful to the sportmanly spirit of Mr. D. N. Somasunder for having accompanied us to Belur and for giving us all the necessary help.

— *'A Visitor'.*



Universities in Britain*

MR. S. R. Dongerkery who has been Registrar of Bombay University since 1931 is a well-known writer on University education, and his earlier books *Universities and their Problems* (1948) and *Universities and National Life* (1950) have received warm welcome at the hands of those who are interested in university education in this country. The present volume is a brief study of universities in Britain which the author was enabled to visit during his tour in Britain in 1950-51 on a travelling fellowship awarded to him by the Association of the Universities of the British Commonwealth. The conclusions recorded in this book are the result of Mr. Dongerkery's valuable contacts with university administrators and teachers in the United Kingdom and of a keen study of the problems of British universities. The book acquires additional interest to Indian readers by the fact that Mr. Dongerkery is throughout conscious of the problems and difficulties of Indian universities and makes valuable suggestions for their expansion on right lines and for their increased usefulness to the Nation.

Surveying the two distinct influences or trends in national life—religious and secular—which have moulded British universities, Mr. Dongerkery in the first chapter assesses the value of each of these influences. While the older universities owed their origin and inspiration to religion, the newer universities established in the middle of the 19th century were mainly secular and utilitarian and free from religious influences of any kind, and concentrated their attention on the teaching of science, technology and modern subjects. This distinction, however, is slowly breaking down and even Oxford and Cambridge have been compelled, in sheer self-defence, to fall into line with the modern universities by adding natural science and some of the other modern subjects to their courses. The pressure of democratic forces has also changed to a large extent the character of these universities, which are not now such close preserves of aristocratic classes as they were earlier. The modern universities fulfil the needs of the new changes brought on by the Industrial Revolution. They reflect the shift of emphasis from a mere "literary" education to an education which is more "utilitarian". Mr. Dongerkery gives an interesting review of

* A review of 'Universities in Britain' by S. R. Dongerkery (O. U. P.) 1953

the growth of these newer universities and compares them with the older universities of Oxford and Cambridge. These "civic" universities are mainly non-residential and their management rests predominantly with the civic community, and they give more importance to scientific and technological training than to cultural studies. Another important feature of these universities is that they are accessible to students coming from the poorer families situated as they are in important civic centres with large populations of industrial workers. Hence they may be said to be more "democratic" and popular than Oxford and Cambridge. In recent times, they have acquired great reputation as centres of scientific research and draw students from all over the country and abroad.

Summarising the chief characteristics of British universities, Mr. Dongerkery refers particularly to two of the most important of them: (1) their high academic standards; and (2) their independence and autonomy. In maintaining high academic standards, older universities like Oxford and Cambridge have been helped greatly by their conservatism. The modern universities too will have nothing to do with academic work of poor quality. But like Indian universities the British universities are greatly perturbed today by the rapid increase in the numbers of their students, especially since the end of the last war. The student population in the universities is rising every year. The number of teachers has not kept pace with this increase and in many universities the biggest problem is to secure the services of teachers of the right quality. Besides, building space for classrooms, libraries, laboratories, staff and students is inadequate, and it is feared that the pressure of numbers in these conditions will lead to deterioration of the standards of university education. We in India are facing the same problems. The number of students seeking university education is increasing year by year. Many of our colleges are staffed by young, inexperienced teachers, and it seems to be impossible to attract the right type of teachers because of the low scales of salaries paid to them. The cost of providing adequate accommodation and equipment is becoming higher and higher as days pass. To add to this, the quality of material that comes to our universities from the secondary schools is indeed very poor. It is, however, some consolation that the same problems face the university authorities

in Britain and Mr. Dongerkery says that one of the causes of the fall in standards among secondary school pupils in Britain is the shortage of good secondary teachers.

Referring to the independence and autonomy enjoyed by British universities, Mr. Dongerkery says that these universities are, and have always been, free to follow their own programmes and academic policies. This independence, the universities have retained in spite of the increasing financial support which they receive from the State. Private benefactions, though plentiful in the past, are quickly drying up. In some cases, the place of the individual donor has been taken by industrial and commercial corporations like the Carnegie Trust for the universities of Scotland, the Rhode Trust and the Nuffield and Besse endowments in Oxford. But today, the question of university finance in Britain is mainly solved by the State which has not been slow to meet the growing financial needs of the universities by generous grants. The University Grants Committee of Britain established in 1919, says Mr. Dongerkery, "opened a new era in British university education, inasmuch as it indicated the intention of the British Government to acquaint itself with the financial needs of the universities in the United Kingdom through a standing committee of experts, with a view to meeting those needs by annual grants from the Exchequer." This committee is a sub-committee of the Treasury and has no connection with the Ministry of Education. Its membership is small, consisting of representatives of universities and others with wide experience of university administration and education. The policy of the Committee is to recommend recurring grants on a quinquennial basis. The grant made to each university takes the form of a block grant to be spent at the discretion of the university over the entire field of its activities. Sometimes grants are also made for starting or maintaining special departments. The most satisfactory feature of this is that the State, beyond making grants, does not interfere with the academic freedom of the universities. As Mr. Dongerkery says, "One secret of the harmonious relations which subsist between the University Grants Committee and the universities is the helpful but non-interfering attitude of the Committee which regards its function as not one of direction, but of stimulation, co-ordination and advice." This

spirit of healthy co-operation is characteristic of the British tradition. University education is regarded as a joint enterprise in which both the universities and the State are equally interested. Hence in spite of the dependance of the universities on state support, British universities have retained their academic freedom. This affords an excellent example to us in India. Recently the proposal of the Central Government in this country to establish a Central Advisory Board of University Education was subjected to sharp criticism by our universities on the ground that some of the functions of the Board would tend to limit the academic freedom and autonomy enjoyed by the universities. But at the same time, it is gratifying to note that the Indian Government has decided to establish a University Grants Committee and provided this Committee goes about its business in the right spirit, it might well open for Indian Universities a new era of expansion and freedom from recurring financial wrories.

Mr. Dongerkery deals with many other university problems in his book. One of them relates to proper planning of university education. After the last two wars, there is greater realisation on the part of the authorities that planning in the field of university education has its advantages. In the past, there was a great deal of "duplication" and wasteful overlapping in the field of university education. This arose from a lack of proper co-ordination. But today it is being increasingly realised that the resources at the disposal of a university could often be much better employed by filling up gaps in subjects to which other universities have given no thought. This is a lesson which Indian universities can usefully learn, and this can best be done through a common machinery like the Inter-University Board and the University Grants Committee which is soon to be established in India.

The most interesting chapters in Mr Dongerkery's book are those that deal with life in British universities, their administration, and teaching methods. The college is the vital unit of the university—an autonomous corporation with its own properties and income, its own distinctive traditions and atmosphere. But there is an intimate relation between the colleges and the university to which they belong. The government of a college is vested in the body of "fellows" who elect one of themselves as their chief. The colleges

are subject to the Statutes of the University in the matter of admission of under-graduates and courses, and they have also to make an annual contribution to the University's revenue from the income of their properties and have to submit their audited accounts to the University. But in all other respects the colleges enjoy complete autonomy. Referring to student life in Oxford and Cambridge, Mr. Dongerkery gives a vivid picture of the tutorial system, of the facilities provided for study, and of the variety of social and academic activities which are available for the benefit of the under-graduates. With all these facilities for a corporate life, it is no matter for surprise that the members of a college in Oxford or Cambridge develop a strong *esprit de corps* which makes them take a legitimate pride in their college and all that it stands for. Even in the matter of studies, the under-graduate in Oxford and Cambridge enjoys a large amount of freedom. He cannot evade the weekly "tutorial" or "supervision" which is obligatory. But attendance at lectures is not compulsory, though advantageous if he selects the proper courses with the help of his tutor or supervisor. The popularity of the tutorial system is such that even the civic universities which are mainly non-residential in character, are trying to adapt it to their own conditions. In recent times with the great increase in numbers, the tutorial system has tended to become superficial; yet its advantages in bringing young students into close contact with teachers of rare ability and dynamic personality are obvious. But the tutorial system by itself is insufficient and Mr. Dongerkery remarks that it would not be wise to dispense with lectures altogether. "In fact", he says, "they have their use in subjects like economics, politics, history and law, or in scientific subjects, the recent advances in which are dealt with only in research journals to which the average student has no easy access."

Mr. Dongerkery has a number of interesting things to say about the status and responsibilities of university teachers. The quality of an educational institution, he rightly observes, does not depend solely on its buildings and equipment, but is always in direct proportion to the quality of its teachers. The British universities take particular care to see that only the best available men and women are appointed on their teaching staff. Unless the teacher is inspired by high idealism and is willing to dedicate his energy and talents to

the service of the young, he can achieve very little good in his profession. At the same time, it is important that teachers should not be denied the necessary material comforts and that they should, therefore, be paid a salary which will enable them and their families to live in comfort. In Britain, the scale of salaries for teachers of all classes is higher than what it is in India, and in universities, teachers enjoy the benefits of the Federal System of Superannuation for Universities and are given scales of salaries which are such as to ensure a reasonable standard of material comfort for them and their families. Of course universities cannot compete with industry by offering to their teachers the inflated salaries which the latter is prepared to give. But a career in a university has attractions which other professions do not have. It provides opportunities for the pursuit of an intellectual ideal and for achieving distinction in the academic field "which will bring not only fame to the individual himself but to his institution and his country, and may eventually confer a lasting benefit on the world". But the greatest attraction of an academic career is the freedom which teachers enjoy in the universities. It is a blessing which few other professions afford.

Mr. Dongerkery praises the system of what he calls "the circulation of teachers" encouraged by the British Universities. Teachers are exchanged between one institution and another. This prevents the danger of continued in-breeding and affords the teachers valuable experience, by their contacts with fresh minds in another university. A free circulation of teachers is immensely beneficial, because "it sets in motion currents and eddies of new ideas in an atmosphere in danger of becoming stale after a time for lack of new contacts, but also because it helps to bring about a better understanding among the universities". It will be useful if Indian universities adopt this desirable practice.

An interesting account of some of the famous University Libraries and Laboratories in Britain is given by the author, and he compares them with similar institutions in American universities. The American laboratories especially are equipped at enormous expense, but Mr. Dongerkery, quoting Flexner, is inclined to believe that perhaps their very completeness, commodiousness and elaborate equipment have proved to be a disadvantage to some

of the scientists working in them. On the other hand, many of the university laboratories in Britain are not so will equipped; but the splendid team-work of the scientists in these laboratories has yielded valuable results and the visitor to these laboratories carries the impression that the workers there are actuated by single-minded devotion, thereby illustrating "the triumph of spirit over matter". In the chapter on Curricula and Examinations, Mr. Dongerkery draws our attention to the fact that examinations do not bulk large in the eyes of the student in a British University. The fact is that both the British public and students attach greater value to the training received in a college or university than to the result of a degree examination — an attitude which is in refreshing contrast to that in our country. Giving an account of extra-mural studies in universities, Mr. Dongerkery describes the various programmes undertaken by universities in Britain in the field of adult education and social welfare. He speaks of the value of extension lectures and tutorial classes for non-university students provided by the universities, and speaks in high praise of the co-operation that exists between university authorities and those in charge of adult work among the public. Many of the universities have special departments of Adult Education and even maintain residential colleges for adult students in their grounds. The National Institute of Adult Education and the famous Workers' Educational Association—to mention only two of these public organistaions—have a close connection with many of the British universities and this spirit of co-operation has been of tremendous value to the advance of adult education in the country. Thus the British universities are carrying their mission of culture beyond the limits of their own spheres and doing a splendid job in the field of national welfare. Vacation courses, seminars, residential summer schools are frequently organised by the British universities and in these different ways, these universities are making a valuable contribution to national life.

In the concluding chapter of the book, Mr. Dongerkery summarises briefly his conclusions about British universities. Some of his conclusions are as follows:— (1) Despite dissimilarities in their constitutions or methods of work, the universities of the United Kingdom are at one in their keen desire to retain their autonomy and guard it against encroachment by external

authority; (2) The Teacher holds a very important place in the university framework; (3) The authorities of the universities are keen on providing the maximum amenities and advantages to their students; (4) The students in the universities occupy an inportant place and are given excellent training not only in their studies, but also for playing their part well in life, through social and cultural contacts which add not a little to the charm of student life; (5) The British Universities have Appointment Boards which assist their alumni to secure suitable employment when they pass out of the universities; (6) The British Universities play a valuable part in the advancement of adult education through various agencies, thus carrying the benefit of instruction in cultural studies to the homes of the workers and enabling them to share in the intellectual life of the nation; (7) In the universities of the United Kingdom, examinations occupy a comparatively minor place in the scheme of training; (8) The British Universities differ from those on the Continent in the variety of their methods of approach to the education of their youth. There is a richness in this diversity which is unique, and lastly (9) The British universities receive generous financial assistance from the state by way of both recurring and non-recurring grants.

Mr. Dongerkery's book is written in a clear and crisp style, and is a rich store-house of useful and valuable information and a perusal of this book will do a lot of good to those who are in charge of university education in this country.

— *H. S. R.*

All happy families resemble each other, each unhappy family is unhappy in its own way.

Pure and complete sorrow is as impossible as pure and complete joy.

— *Leo Tolstoy.*

Reverence for Life

"He that loses his life shall find it"

"REVERENCE for Life" is the phrase used by Dr. Schweitzer to convey the *leit-motif* of his philosophy of civilization and to suggest a principle for personal conduct for himself as well as for others. The World-view which the great missionary of the dark forests and the messenger of divine life seeks to build is sustained by this central meaning without which the attempts at reconstruction of human affairs are bound to fail. Again the simple, unassuming phrase "Reverence for life" occupies a pivotal position in the world-and-life-affirmation philosophy of civilization which Schweitzer advances. And he contrasts it with the world-and-life-negation preached by some philosophers, particulary from the East. For him World-and-life-affirmation consists in this: "that man regards existence as he experiences it in himself and as it has developed in the world as something of value *per se* and accordingly strives to let it reach perfection in himself, whilst within his own sphere of influence he endeavours to preserve and to further it". The practical aspect of such an affirmation stresses the need for serving one's fellowmen. "World-and-life-affirmation unceasingly urges men to serve their fellows, society, the nation, man-kind and indeed all that lives with their utmost will and in lively hope of realisable progress".*

The theory of world-and-life-affirmation thus contains two important ideas which motivate life in the West. Firstly, the value of the individual as against society is made clear. Secondly, it is suggested that the service of the individual to society is of great significance in the wholesome task of remaking man. Speaking of the individual in the context of the highly mechanized civilizations of the West, Schweitzer warns us against the mortal dangers of collectivism and authoritarianism which are fast enveloping the world to-day. We in India must take a leaf from Schweitzer's teachings particularly because we appear to be attaching too much faith to the human institutions which are already with us as well as those that we want to raise in our midst.† It looks

* Indian Philosophy: Schweitzer pp. 1

† "Our institutions are a failure because the spirit of barbarism is at work in them. The best-planned improvements in the organization of our society (though we are quite right to secure them) cannot help us at all until we become at the same time capable of imparting a new spirit to our age." Schweitzer: Decay and Restoration of Civilization. pp. 60

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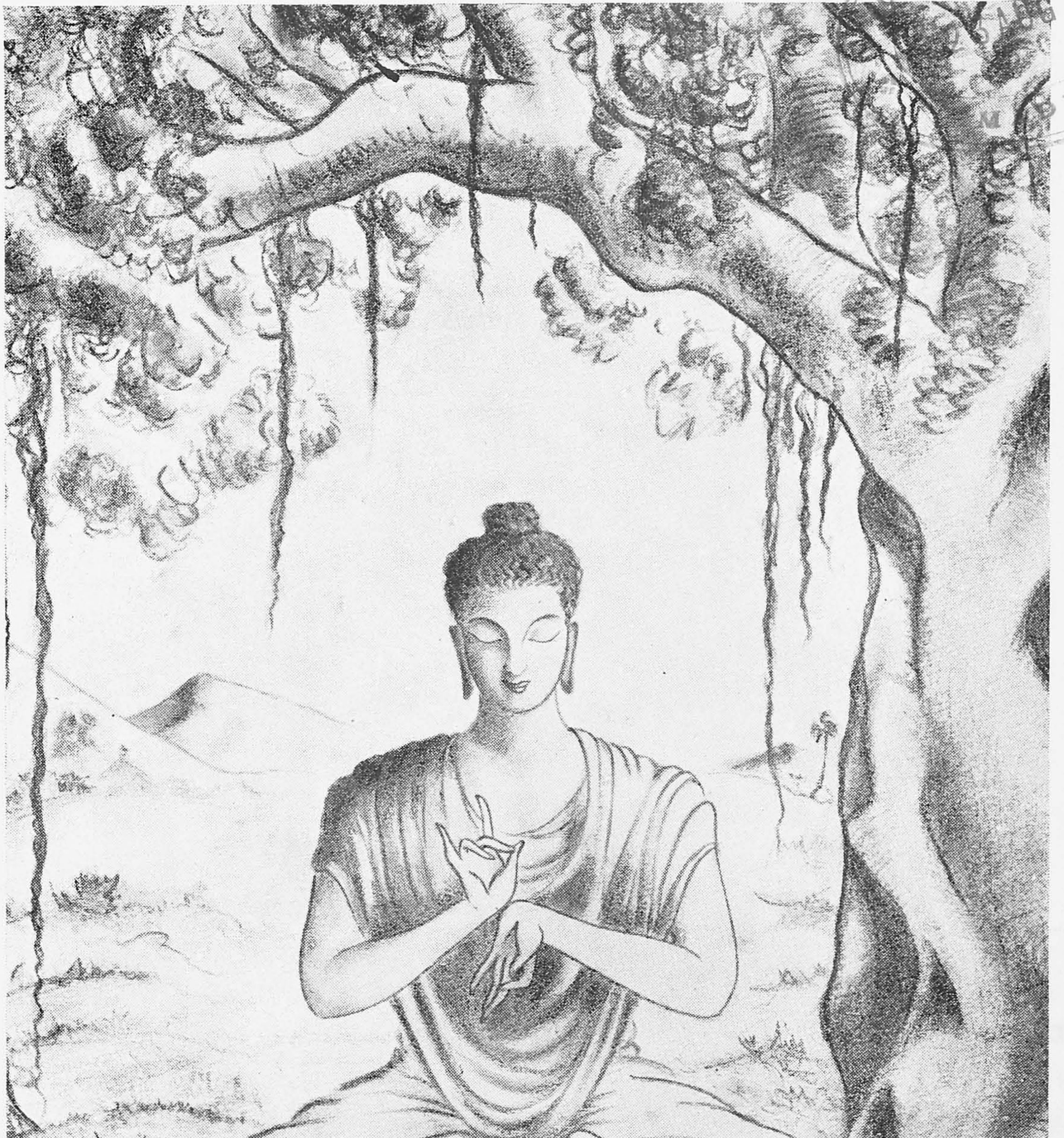

Reverence for Life: 6 century B. C; GOUTAMA BUDDHA

Portrait by: Sri K B. R. Rao.

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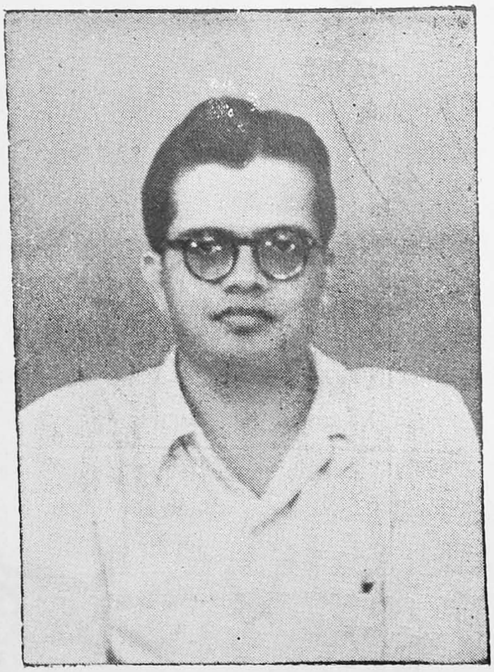
Reverence for Life: 20th century
Dr. Albert Schweitzer



Sri K. S. Kamath, M.A.,
who left us in the middle of the year

as if we want to build our homes in market places and then complain of the din and bustle which must follow as a consequence. Schweitzer knows that world-and-life-affirmation in itself would produce only a half-baked civilization. Unless it is imbued with an inward, ethical spirit, it can find no place in our scheme for bettering the world.* Living amidst the overpowering wildnesses of the Equatorial jungles for above forty years now and brooding over the meaning of life in a place where human life is assailed and assaulted on all sides by insects and beasts, the white ants and the white men, Schweitzer concludes that this world is both meaningless and meaningful.† The Indian idea of 'tyaga' or renunciation is recommended by Schweitzer to dissolve the misery of this world.

But his reasoning compels Schweitzer to cross swords with theories which "by every sort of life-denial reduce man's earthly existence to a condition of being which has no content beyond awaiting for the cessation of being". Obviously the reference is to Buddhism. Schweitzer believes that some sort of purposive sacrifice is essential to solve the riddle of the Universe both for the sake of the Universe and oneself.§

The third strain that can be gleaned from a reading of Schweitzer's voluminous contributions is the glittering optimism which prevails at the end of an exhausting peregrination through the dark corridors of philosophic history. Not that he minimises the dangers of the dark forces of evil which are at work in the world to-day. Perhaps no other living philosopher is more aware of the perils that threaten modern communities in the present day. Schweitzer even claims that he has been the first to give utterance to the feeling about the rotten state of the material civilization that grew in the West since

* "World-and-life-affirmation can produce in itself only a partial and imperfect civilization. Only if it becomes inward and ethical can the will-to-progress which results from it possess the requisite insight to distinguish the valuable from the less valuable, and strive after a civilization which does not consist only in achievements of knowledge and power, but before all else will make men both individually and collectively more spiritual and more ethical". Schweitzer: My Life and Thought pp. 181

† "The essence of the Universe is full of meaning in its meaninglessness, meaningless in its fullness of meaning". Schweitzer: Civilization and Ethics. pp. 211

§ "He who sacrifices his life to achieve any purpose for an individual or for humanity is practising life-affirmation. He is taking an interest in the things of this world and by offering his own life wants to bring about in the world something which he regards as necessary". Schweitzer: Indian thought and its Development pp. 6

the Renaissance.* We may note in passing that a similar view is held by Dr. Alexis Carrel who, in his famous treatise, ***Man, the Unknown*** lays down suggestions for human reconstruction which may well have sprung from a study of Schweitzer's life and teaching. "To re-establish in the fullness of his personality, the human being weakened and standardized by modern life". Dr. Alexis Carrel argues that man must be taught primarily to reject the very principles of a technological civilization. He declares that we must "liberate man from the cosmos created by the genius of physicists and astronomers, that cosmos in which since the Renaissance he has been imprisoned". The world may be a big place but "like his economic and social environments it does not fit him". Man is capable of projecting his being in the space beyond the physical continuum where an altogether new vista opens out before him. The cycle of Beauty contemplated by scientists, artists and poets, the cycle of Love that inspires heroism and renunciation, and the cycle of Grace which is the ultimate goal of all seekers after truth—none is beyond man's innate capacity. He has only to release himself from the evil clutches of this civilization whose best values are acquisition and accumulation, ambition and usurpation, all jostling in the limited sphere of material resources. Schweitzer continues his efforts at discovering the causes of such pathetic demoralization of the modern man. Modern life with its toils and tribulations, disgusting uniformity and uncharitable disposition, leaves, if at all, very little time for the growth of any genuine thinking and the survival of any rational attitude. Men are delighted if they can snatch a few fleeting moments of leisure and pleasure when they might inhabit the no-thought-land which they have been cherishing so long. If it is necessary to surrender their personal opinions at the altar of the mammoth daily press in order to achieve this, they are only too happy to do so.§ But

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* "The man of to-day, pursues his dark journey in a time of darkness, as one who has no freedom, no mental collectedness, no all-round development, as one who loses himself in an atmosphere of inhumanity, who surrenders his spiritual independence and his moral judgement to the organised society in which he lives, and who finds himself in every direction up against hindrances to the temper of true civilisation......... The terrible truth that with the progress of history and economic development of the world it is becoming not easier but harder to develop true civilization has never found utterance". Schweitzer: Decay and Restoration of Civilization. pp. 34.

§ "........he is made capable of excusing everything that is meaningless, cruel, unjust, or bad in the behaviour of his nation. Unconsciously to themselves, the majority of the members of our barbarian

we must remember that with this surrender goes another surrender, graver and more tragic—the surrender of man's personal moral judgement. Shorn of his personal judgement man has lost all sense of values. Hence Schweitzer sounds his note of warning before the nemesis comes down on us with full vigour. His two volumes on the philosophy of civilization and his diaries illustrate his concern and anxiety as to the safety of this world. Very rarely does the world that man has built justify such honest concern about it.

The methods put forth by Schweitzer are least spectacular but most life-giving. Like Gandhiji, he believes in the power of non-violence and passive resistance. In fact, he acclaims Gandhiji as a very great exponent of world-and-life-affirmation. "The fact that Gandhi has united the idea of Ahimsa to the idea of activity directed on the world has the importance not merely of an event in the thought of India but in that of humanity." The principle of non-violence dispels the darkness clouding men's minds and hearts and when light shines within us man faces man in his elementary but essential purity and simplicity. The veneer of civilization breaks down when we realise with Schweitzer that "man belongs to man, man has claims on man."*

'Reverence for life', the elementary and universal conception of an ethical view of the world which is so commonly used by Dr. Schweitzer to denote the substance of his teaching came as a revelation, a mystic communion from the Infinite within us, yet beyond us. We know that the same light dazzled some twenty-five centuries before Schweitzer in the heart of Gautama to illumine the path of those who were un-enlightened. Indeed it is too proximate a comparison. Just as Gautama pondered over the question of decay, death and general impermanence of terrestrial things, so did Schweitzer

civilised states give less and less time to reflection as moral personalities so that they may not be continually coming into inner conflict with their fellows as a body and continually having to get over things which they feel to be wrong".

* "Circumstances great or small may arise which make impossible the aloofness which we have to practise in daily life, and bring us into active relations with each other. The law of reserve is condemned to be broken down by the claims of the heart and thus we all get into a position where we must step outside our aloofness; and to one of our own fellowmen become ourselves as man"—Memoirs of childhood and youth. pp. 95.

contemplate this miserable universe, with its full measure of injustices of man towards man and the moral degradation of human societies which this has brought about. The problem vexed him for months and years. At last, while travelling up the river Ogowe to his hospital at Lambarene, the answer called forth from the unknown. Once again we are reminded of Schweitzer's Indian parallel who saw the light sitting under the peepul tree. To the latter the revelation came as a mystic apprehension of the world as steeped in sorrow. The philosophy which sprang from such gloomy origins must of necessity possess the characteristics of a pessimistic view of the world. Inspite of Schweitzer's deep and wide erudition, intellectual comprehension as well as ability to perceive ideas far removed from western attitudes, we somehow feel that he could not grasp the full implications of Gautama Buddha's teachings. The incidents of the early life of Buddha and the life of Schweitzer are in essence common and similar. Schweitzer was troubled by the cruelty he saw, the sickness and pain he observed. He could not join the village boys in their bird-hunts or their fishing expeditions. "The sight of a limping horse which a man was dragging along behind him to the slaughter house in Colmar while another was belabouring it with sticks"† haunted him for weeks. No, the comparision is exact. "Reverence not simply for human life but all that lives everywhere, the gnat that flies into his reading lamp, the toad that falls into the post hole he is digging, the wayside primrose so thoughtlessly struck down, the worm dying on the hard pavement."§ Compassion is as much the crowning principle of Buddha's ethics as it is of Schweitzer's system. It is different to reconcile the intense desire of Gautama to stop all cruelty in word and deed, with the allegation of Schweitzer that Buddha, never contemplated the "ethic of action in the spirit of love".‡ Schweitzer here conveniently forgets Buddha's instructions to the monks when a fellow-bhikku was suffering

† "Circumstances great or small may arise which make impossible the aloofness which we have to practise in daily life, and bring us into active relations with each other. The law of reserve is condemned to be broken down by the claims of the heart and thus we all get into a position where we must step outside our aloofness; and to one of our own fellowmen become ourselves as a man"—Memoirs of childhood and youth. pp. 95.

§ C. R. Joy's Anthology: Introduction. XII.

‡ "The Buddha's lay ethics disappoint us, then, in so far as they omit to promote action due to the compelling force of compassion and love. A corresponding ethic of action should range itself alongside

from dysentry.* Buddha certainly felt that efforts at personal redemption must be followed by a dedication to the service of one's fellowmen.

Schweitzer holds that even the eight-fold path which includes 'right action' is no exception to the principle of non-activity, for by 'right action' he takes Buddha to mean only avoidance of evil. Are not right knowledge, right feeling, right speech, right living, right effort, right insight, *right action* and right meditation as much positive as the "will-to-live which seeks to comprehend itself in thought, that is our World view"? Superficially, perhaps, Buddha teaches withdrawal from the world as the final goal of all human endeavour and non-activity, the supreme achievement. But even here it is doubted whether he did not intend this for the initiated few and not for the masses. For the latter Buddha drew the 'Middle way' and the 'Eight-fold path'. We must also consider the social, cultural environment in which Buddha lived. Sixth century B. C. was an age seething with the problems of transition. It was a period of gestation. Opinions made more complicated by men's interpretative utterance masqueraded as philosophy. Cruelty was the rule of the day, justified by one or other of these spurious schools of thought. In short, it was an age not much different from ours. How many of our troubles would disappear if only we follow a few don'ts, avoid evil? Is it not necessary to negative much that exists in the world to-day before we venture upon our own bit of world-and-life-affirmation? Is there no negation, no helpessness, a state of non-activity when Schweitzer rejecting knowledge as an instrument of realisation wanders through the dark valley of resignation to reach the shining height of world-and-life-affirmation? Schweitzer says that it is not through knowledge but through experience of that we are brought into relation with it. Activity and affirmation are at abeyance to that extent.

The experience of the world as a house of sorrow was responsible for

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the magnificent theoretical ethic of compassion and kindness. It is wanting". Schweitzer: Indian Thought and its Development. pp. 112.

* "O, Bhikkus; you have no mother, no father. If you don't look after your diseased brothers who would look after you? Whosoever desires to serve me, let him first serve his diseased fellowmen". Vinaya Pitaka.

the urge in Schweitzer to learn medicine by dint of hard labour at an age which was not particularly suited for such strenuous work and while already in a position of unchallenged eminence in theology, music and philosophy. When he finished the course in medicine, Schweitzer knew where to go. He had read about the physical miseries of the natives in the virgin forests of Africa. The parable of Dives and Lazarus seemed to him to have been spoken directly to the Europeans. "We are Dives, for, through the advances of medical science, we now know a great deal about disease and pain and have innumerable means of fighting them: Yet we take as a matter of course the incalculable advantages which this new wealth gives us! Out there in the colonies however sit wretched Lazarus the coloured folk who suffers from illness and pain just as much as we do, nay, much more, and has absolutely no means of fighting them". In this twenty-first year, while yet a student, Schweitzer decided upon the "path of immediate service as man to my fellowman." Thus it came about that Schweitzer established his home among the negroes of central Africa, a selection which is significant in itself. It is admitted on all sides—and circumstances force the same conclusion—that civilization is on trial in the Dark continent. White oppression of the negro is something which Schweitzer feels most acutely. He would like to show by personal example how to foster good race relations in Africa. But, at the same time, he is aware of the injustices heaped upon the innocent negro by the colonial rulers. A more sincere condemnation of the white regime in Africa may be difficult to find than in the pages of Schweitzer's writings.*

* Have we white people the right to impose our rule on primitive and semi-primitive peoples—my experince has been gathered among such only? No, if we only want to rule over them and draw material advantage from their country. Yes, if we seriously desire to educate them and help them to attain to a condition of well-being If there were any sort of possibility that these peoples could live really by and for themselves, we could leave them to themselves. But as things are the world trade which has reached them is a fact against which both we and they are powerless. They have already through it lost their freedom. Their economic and social relations are shaken by it. An inevitable development brought it about that the chiefs, with the weapons and money which commerce placed at their disposal, reduced the mass of the natives to servitude and turned them into slaves who had to work for the export of trade to make a few select people rich. It sometimes happened too that, as in the days of the slave trade, the people themselves became merchandise, and were exchanged for money, lead, gunpowder, tobacco and brandy. In view of the state of things produced by world trade there can be no question with these peoples of real independence, but only whether it is better for them to be delivered over to the mercies, tender or otherwise, of rapacious native tyrants or to be governed by officials of European states.

He is a great champion of the liberties and rights of the black man. He must save these poor men not merely from the physical degradation to which their surroundings bring them, but he must also counteract the effects of a commercial civilization on primitive communities. Knowing full well the distressing drawbacks of western civilisation, he attempts to save the negro from its evil effects. True, often the negro himself dislikes this 'medicine-man's' interference. Many a time failure greets the doctor even in small matters as, for example, when a half educated negro youth refuses to lend a helping hand to lift timber for the hospital on the pretext of his being "educated". Success or failure the humanitarian work of Schweitzer continues unabated for the last forty years.

In this terrible age of supreme cruelty towards life and indifference to individual values, an age of barbarous pastimes and wholesale massacres, Schweitzer occupies a unique position. "The world is becoming aware that his life and thought are destined to influence profoundly the spirit of our time. At once a Savanorola preaching doom and a St. Francis teaching and showing mercy, he can help this new world of ours, which stumbles blindly into the atomic age, to stop and ponder before it is too late. Over us hangs a fate that may turn our cities and our civilization into ashes. Schweitzer with his mystic reverence for love and light and life can save us from that fate. He can help us to spread balm on the wounds of the nations. He can give us beauty for ashes". Schweitzer carries on an incessant war with the death-giving principles which poison the relations between man and man, nation and nation. Embodying the sacred principle which he has discovered in his daily work of healing in his Lambarene hospital, Schweitzer stands as a monument of patience, tolerance and good-will towards all living creatures, spreading

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That of those who were commissioned to carry out in our name the seizure of our colonial territories many were guilty of injustice, violence, and cruelty as bad as those of the native chiefs, and so brought on our heads a load of guilt, is only too true. Nor of the sins committed against the natives to-day must anything be suppressed or whitewashed. But willingness to give these primitive and semi-primitive people of our colonies an independence which would inevitably end in enslavement to their fellows is no way of making up for our failure to treat them properly. Our only possible is to exercise for the benefit of the natives the power we actually posses, and thus provide a moral justification for it. Schweitzer: My life and Thought. pp. 222.

spiritual lustre in a region of primeval forests and amidst the gloomier enivirons of white oppression. At once a hero and a saint, he can be compared to no less a personality than a Mahatma Gandhi or a Buddha. 'Reverence for life' working at a higher intellectual plane represents man's eternal struggle with evil* and his vindiction of the perennial values of civilization.† Right here in the contemporary world it means Dr. Albert Schweitzer and finds its sacred purpose in a reading of his life.

— *K. S. Haridas Bhat,* M. A.

> Just as the wave has no existence of its own, but is part of the continual movement of the ocean, thus also am destined never to experience my life as self-contained, but always as part of the experience which is going on around me. An uncomfortable doctrine prompts me in whispered words. You are happy, it says. Therefore you are called to give up much. Whatever you have received more than others in health, in talents, in ability, in success, in a pleasant childhood, in harmonious conditions of home life, all this you must take to yourself, not as a matter of course. You must pay a price for it. You must render in return an unusually great sacrifice of your life for other life.
>
> — *Albert Schweitzer.*

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* We have to carry on the struggle against evil that is in mankind, not by judging others but by judging ourselves. Struggle with oneself and veracity towards one-self are the means by which we influence others. It is not from kindness to others that I am gentle, peaceable, forbearing and friendly, but because by such behaviour, I prove my own profoundest slef-realisation to be true. Schweitzer: Civilisation and Ethics. pp. 249.

† "The essence of civilisation consists in this that the reverence for life which in my will to live is struggling for recognition does get stronger and stronger in individuals and mankind. Civilisation, then, is not a phenomenon of any world evolution, but an experience of the will-to-live within us .... That, as a result of all the progress which men and mankind can make, there shall exist in the world as much as possible of the will-to-live, putting reverence for life into practice on all life which comes within the sphere of its influence, and seeking perfection in the spiritual atmosphere of reverence for life: this and nothing else is civilization" Schweitzer.

Literature & Sex

MR. A. N. Krishna Rao is an outstanding critic and writer in Kannada, and if popularity can be measured in terms of sales, the writer should be regarded as the most popular writer in Kannada living to-day. His novels sell like hot cakes. The theme of these astoundingly popular novels is sex—its sordidness and its many unsavoury entanglements. Prostitution is the main theme of some of these works, and Mr. Krishna Rao lays bare the ugliness and sordidness of the life led by many women. Master of a vivid style, Mr. Krishna Rao's novels constitute a challenge to society which allows such things to poison the health—moral and physical—of the community. His attitude has been subjected to relentless criticism by those who see in his works nothing but morbid realism. To defend himself, and to convince the public that the purpose of his novels is only to give a true picture of this great social evil and to fix the responsibility of this canker on the prevailing social and economic conditions, Mr. Krishna Rao has recently published a very challenging and thought-provoking Apologia.* The remarks that follow have no particular reference to this book, nor do they seek to answer the many issues raised by the author in his book, although they are provoked by the fundamental thesis of Mr. Krishna Rao that the canvas of literature is as spacious as life itself, and that the scope of literary art is not confirmed to things which are merely decorous.

This raises a very important issue. It is difficult to lay down any hard and fast rule in this matter. Moral standards, and even standards of taste, have never been static. Even the greatest writers have been condemned by narrow-minded critics for their alleged "indecency". Charles Lamb's sonnet *The Gypsy's Malison* was declined by a contemporary editor because, in his opinion, it would "shock all mothers". His *Rosamund Gray* never found favour with the orthodox on the ground that it was "indelicate". Each age develops its own "shock-points". To the Victorian grand-mother, the sight of any part of female anatomy above the ankles brought hysterics. Swinburne, that exquisite melodist of the Victorian age, sent a creep of horror down the

* ಸಾಹಿತ್ಯ ಮತ್ತು ಕಾಮ ಪ್ರಚೋದನೆ: ಅ. ನ. ಕೃಷ್ಣರಾವ್.

chaste spines of his contemporaries by writing his *Poems and Ballads.* The eighteenth century gave its allegiance to what was strict and conventional both in art and life. The neat, impeccable drawing-room atmosphere where even love was carried on in conventional whispers or languid, but speechless messages, suited a Jane Austen. The worst social offence in that age of prudes and snobs was the rape of a lady's lock of hair, an incident which Pope has immortalised in his delightful satire. Goldsmith, in spite of his Bohemianism, was a straight-jacket moralist, true to the spirit of his age, and roundly condemned the indecencies of *Tristram Shandy*, and described its author ferociously as "a bawdy block-head". The defence put forward by these offending writers is interesting. They protested that their only object was, as Rabelias once declared when accused of pruriency, "the hopes of doing the world good". Today, with our literature seeking to probe what Robert Lynd calls "the sub-soil of life", the question as to what is decorous is not easy to decide. We have fortunately survived James Joyce's *Ulysses,* D. H. Lawrence's lurid studies of sexual aberrations, and even T. S. Eliot's *Waste Land* and all its brood. Mrs. Warren's ancient profession, instead of shocking the susceptibilities of delicate moralists, has become in modern literature a soberly well-established and respectable theme. The post-war literature (I refer to World War II) is more frank and even brutally realistic. Thanks to the psycho-analysts, our writers and artists have declared war against all kinds of "repressions" and "complexes". Unlike the modest and honest Iago, we insist on wearing our heart on our sleeves and spectacularly displaying its hidden impulses and urges. Norman Mailer's *The Naked and the Dead* is even more brutal than *All Quiet on the Western Front* which, when published thirty years ago, administered a series of shocks to the pious vendors of moral and patriotic platitudes of those days. Literature has escaped from the prison-house (so-called) of conventions and has tasted the exhilerating air of spacious freedom. Thackeray's outcry against Victorian smugness, when he lamented the growing unpopularity of *Tom Jones* in his Preface to *Pendennis*, was a signal of this new emancipation. Tennyson and Wordsworth became rapidly the "Lost Leaders" of this new literarv taste. The pendulum has swung too far to the opposite direction. Realism [illegible] Naturalism on which the rebellious writers and critics took their stand during the later years of the Victorian Age,

are not enough for the adventurous and liberated seekers of today in search of "fresh fields and pastures new" of life. We want something more than realism, and the battle is joined between the upholders of the proprieties and the advocates of stark realism.

I said that it is difficult to lay down a cut-and-dry formula in regard to what is decorous and what is not. Pepys—whose *Diary* will never be voted to a place on any moralist's book-shelf—roundly condemned some of Dryden's plays as being highly indecent. The Kettle calling the Pot black, I suppose! A young colleague of mine (I thought the young were more catholic in such matters) the other day raised his brows very high when he discovered that I was impenitently addicted to detective and mystery novels, so that in his presence now, I carefully hide any favourite murder story on which I had spent a few exhilarating hours previously, and once I successfully camouflaged a Guy de Maupassant's novel with the chaste cover-jacket of Shakespeare's Tragedies just to avert his suspicion! As a young student in a missionary college, I was almost murdered by clergyman-professor for having in my hands a volume of Shelley's poems. The name of Byron was an anathema to these pious professors. Yes, as I have said, today such views are regarded as illustrations of a deep-rooted mental (or moral) aberration. But the process has gone to far, I am afraid. The Cinema has almost blunted the edge of our proprieties. To us who see on the silver-screen the eternal entanglements of sex in all their seductive and realistic manifestations, and whose ears are continuously assaulted by the vapid melodies of sex-hungry screen-lovers, the whole problem of sex seems to have lost much of that horror which was induced in the pious breasts of our ancestors. But appetite does grow on what it feeds, and that is just the point which baffles us.

But the main problem remains. What is indecency in literature? A difficult question to answer; but we may take it for granted that whatever be the moral standards of a person or an age, there are certain values which all literature must uphold if it is to be called literature. And as an art, literature must observe its own highest lo[illegible]s. Call them anything you like, Truth, Beauty or Goodness; but without them no literature can give the reader "that

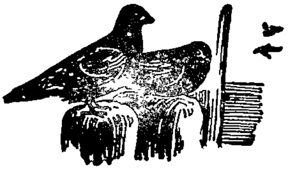
habitual vision of greatness" which Whitehead held to be the fundamental basis of culture and civilisation. A writer who deliberately sets out to portray the sordidness of life may have a high purpose before him; but in literature, it is not the purpose so much as the art with which that purpose is clothed, that ultimately matters. Sex, prostitution, murder...........and many other things are undoubtedly part and parcel of life. An artist has, of course, a right to use them in his work. But the point is, how is he going to do so? Literature is not a photographic album, nor a realistic catalogue of all that men do in their daily lives. An artist is bound to select, discriminate, and even "leave out" a number of things which, however true, do not add beauty and significance to his creation. Creation is not just copying. The drain-inspecting technique of a Miss Mayo is not what an artist should adopt for his creative work. Love and sex have throughout been the motive-forces of life. But a great writer like Shakespeare or Kalidasa—two of the greatest interpreters of the mystery of Love in literature—does not go about inspecting the drains or discovering the filth with which they stink. A fine instance of this wonderful art of "suppression" is found in Hardy's *Tess,* in the last scene of this superbly moving human drama. The protagonists of Realism forget this. All is grist to their mill, from the soft contours of the female form to the seductive intimacies of the sexual act. Such things may stimulate the jaded palate of the modern reader whose tastes have been nurtured on the pornographic advertisements and pictures which disfigure even the most respectable of our news-papers and periodicals or on the film-stories and music and so on. Every age deserves the literature it produces. Ruskin's hostility towards sensationalism is as valid today as it was in his time. It is true that a great writer, a writer of genius like Moliere, can transcend by means of his art, the essential sordidness of what he is dealing with. But ordinary writers, whose number is legion, cannot afford to indulge in this dangerous preoccupation. There is more indecency in a page of a cheap modern thriller than in all the plays of Moliere or the works of Aristophanes, Sterne or Fielding. I am not a puritan or an escapist. Literature is not an escape from reality; but a heightening of it by means of the creative forces of beauty and truth – and I may add, goodness. Again literature is not just fire-side chit-chat or

club-room or barrack gossip. It has a wider audience than that, and this fact necessarily imposes a restraint upon what the writer has to say and how he says it. It is a sign of the degradation of our tastes that we think that only the horrible, the macabre and the sordid can give pleasure. Just as any puerility is often regarded as comedy, so also any sordidness is looked upon as something "realistic". A reader who constantly feeds himself on flippant burlesque can never appreciate the heights and depths of great poetry, and one who needs constant stimulation by reading lurid works of stark realism has no hope of appreciating anything that is enduring. I can understand the place of some degree of flippancy or even vulgarity in literature which definitely set out to portray social manners. Here the work is saved from being "indecent" by the honour which penetrates it, as in Chaucer's *Canterbury Tales* which the author himself declared to be "a lecherous lay" or in the novels of Dicknes. The most dangerous thing about our realistic writers is that they are so dreadfully serious and solemn.

This is not a plea to turn literature back to conventionalism. We do not want literature to always clothe itself in old garments; it must explore the hidden urges and inhibitions and evils of which the great writers of the past had no idea. Each age has its problems, its preoccupations and its aspirations. The old issues are viewed in a newer light, perhaps, and our ideas and outlook constantly change. The protagonists of realism are right in so far as they want literature to include these things within the range of creative expression. But to turn the facts of life to literature, some kind of exaltation must be imposed upon them, and this can be done only by one who is himself capable of a towering height of same emotion. Mere "realism" cannot give us great literature. Shakespeare's *Othello* and *Macbeth* contain all the ingredients of a modern thriller or murder story. But they are great tragedies, just because Shakespeare tranfigured the pre-existing stories into something "rich and strange" by the full exertion of an enormous power of being moved, of feeling tragically. Facts are of course the raw material of literature. But as the late C. E. Montagu reminded us, art consists in "selecting, emphasizing, subduing, winnowing, refining" this raw material. The favourite weapon of a "realistic" writer is to administer "shocks" to his

readers. This "shock-therapy" has degarded modern literature, and it is amazing how some of our present-day writers are preoccupied with this technique. To drag man's natural functions into literature is a sure sign of degradation. It can only bring art down to the level of a Coroner's inquest. No great writer has avoided sex or sexual relationships in his work. Homer's Hclen, Kalidasa's Sakuntala, and even Shakespeare's Cleopatra are examples. These great writers certainly knew what sex was, its beauties as well as its dangers. But how beautifully have they dealt with the problem! They have dwelt upon the beauty and tragedy of love rather than on the descriptions of sexual relationships. The advantures of "the royal courtesan" in Shakespeare could be easily degraded into a series of sordid pictures in the hands of a modern writer. I actually read a prurient novel sometime ago about Cleopatra's sexual life written by one of our "realistic" writers. But how different was this hideous creature from that bewitching woman in Shakespeare "whom age cannot wither nor custom stale her infinite variety"? We can multiply these instances by referring to the great love stories of the world. But dealing with love and sex in an artistic manner is different from describing commonplace sexual adventures. Such a treatment has never given, nor can ever give, anything enduring. And soon we are palled by the sameness of it all, and even the reader's morbid curiosity gets blunted. As Robert Lynd says in his essay, *The Bounds of Decency*, "one sexual adventure is very like another, and in the end, even Paul Pry will complain of the monotony." And if monotony is carried too far, it becomes disgust and disgust is fatal to pleasure, unless even disgust is clothed in beauty, as in the tragedies of Hardy and Shakespeare.

— *"Chitragupta"*.



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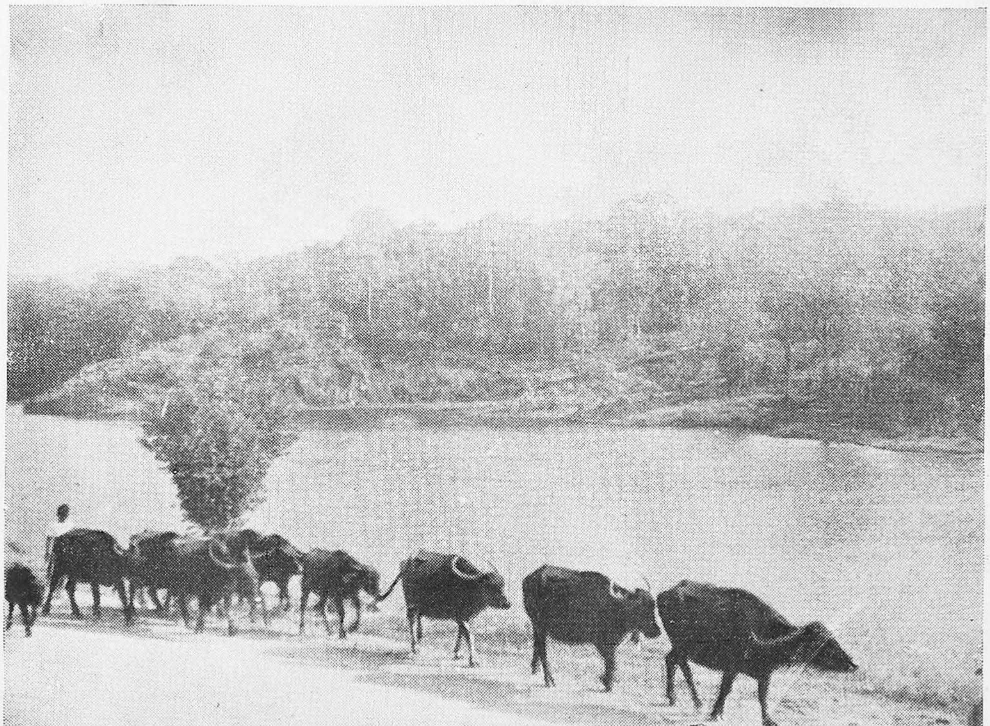
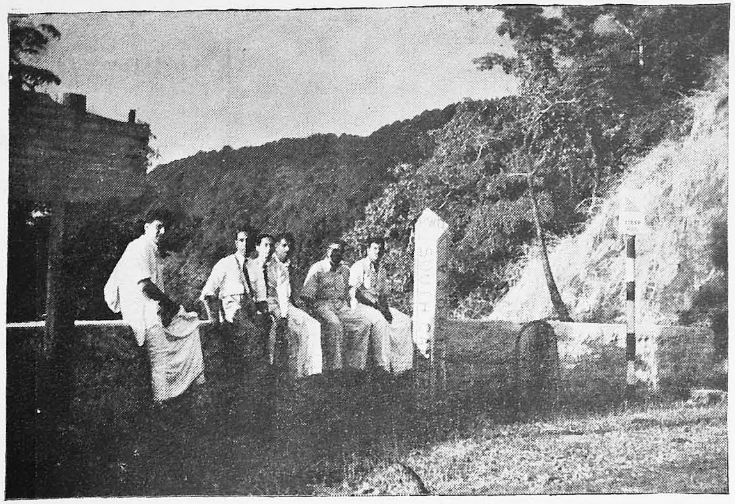
K S H B

"Men and Animals": JOG



H S R

A solemn procession: JOG



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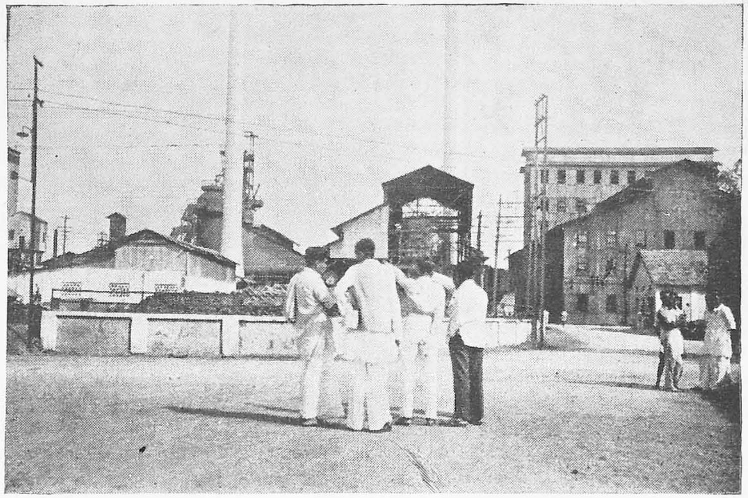
Mysore—Madras Border.
Not a boundary-Commission!



H S R

At Bhadravati

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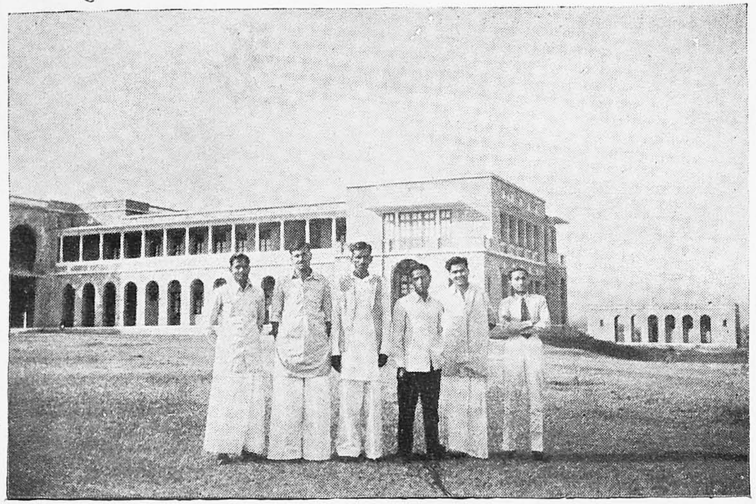

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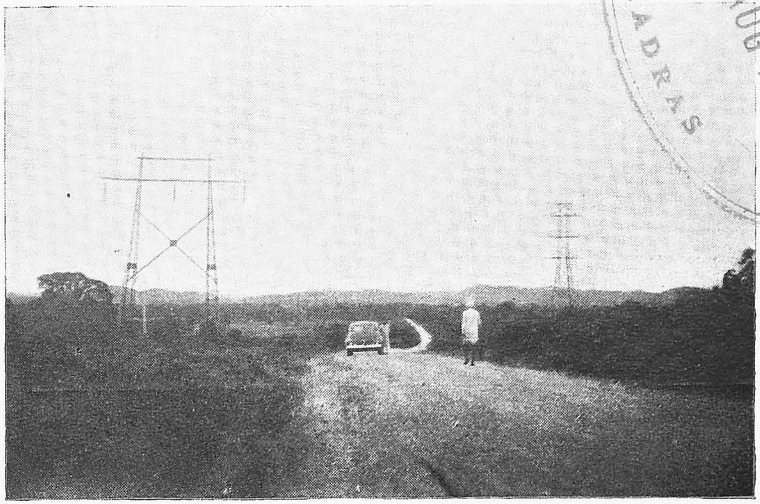
At Shimoga College



H S R

On the road to Sagar

Two Modern Novels*

RICHARD Church's story of "The Nightingale" centres round three persons —the resourceful German, Eric Terenius and the two Pandion sisters of England – the proud and imperious Priscilla the elder, and the coy and docile Millicent, the younger. The author has vividly portrayed the character of the domineering Priscilla making her a tyrant who will give way to no one, not even her father. But, in the end, he makes her flounder at the rock of the strong personality of Terenius.

The story begins with Mr. James Pandion and the two Misses Pandion trying to carry on their daily duties soon after the funeral of Mrs. Pandion, as if, nothing untoward has happened. Priscilla who presides over the household feels that both her father and sister need change after the late bereavement; but, this has to be put off as an old friend of the family, Mr. Eric Terenius intends visiting Mr. Pandion on a business affair and staying with the family. The shy and conscientious Millicent who had been much attached to her mother, cannot get herself to go on with her duties as usual. Prissy decides for Milly's attending shorthand and typing classes to enable her to choose a career. Milly reluctantly submits to her elder sister's wish.

The coming of Eric Terenius into the Kensington house opens a new chapter in the story. Terenius is a remarkably able man who has weathered the storms of a changing and tumultous Germany of the II World War. Of strong character, magnetic personality, possessing a sound and unmistakable judgement, Terenius is master of the circumstances and surroundings in which he finds himself. He helps Milly to discover herself, her musical talent dormant in her and even encourages her to sneak away from her commercial classes and attend music classes without the knowledge of her father and sister who think that music which is not known to them is not worth knowing. He also helps Milly's friend Susan Mears by influencing her mother Mrs. Mears. Mrs. Mears who has long been a victim of asthma, will not let any doctor see her. Neither does she make any progress with the assistance given

* Review of THE NIGHTINGALE by Richard Church (Hutchinson & Co., London) and A Man named Seraphin by Rene by Rene Ray (Eyre & Spottiswoode, London).

by the National Health Service Scheme of England which being a government organised body cannot pay satisfactory attention to every individual. Terenius succeeds in persuading her to allow his Austrian friend Dr Czakoy to see her, and Mrs. Mears under the new doctor's treatment shows remarkable progress. The two friends later persuade her to become an inmate of some good hospital. But ere long she dies.

Meanwhile, events are moving fast at Kensington. Twelve years back, Terenius had been with the Pandions and when he left for the continent Priscilla had been disappointed. It was as though to seal her disappointment that she had assumed an air of imperiousness in the household. When Terenius comes again, she hates him. She is impatient of his indefinite stay in the house. The story now reaches the climax. Priscilla, in the act of tidying up the house, discovers some papers in the room of Terenius. These happen to be letters from Amsterdam to Terenius, and Priscilla can decipher only some figures and the name of Mr. Pandion written several times. Suspicion creeps into her mind and she rushes with the papers to the commercial college which Milly attends, gets them translated from the German and finds that Terenius has opened up big business dealings to the tune of £ 60,000 on the strength of her father's credit, without her father's knowledge. The already incensed maiden is still more enraged when she finds that Milly is not in the class and of late, was taking off two afternoons weekly. She must be going off with Terenius. Since his coming, Milly had become careless, irregular and irresponsible.

It is an even more proud and triumphant Priscilla who flashes into her father's office confident of the proofs against their supposed friend. She hardly knows that with the letters she has brought, she is helping her father to clear himself of his misgivings against his young friend. She tries to poison his mind against the foreigner. Mr. Pandion who meekly submits to her domination in the domestic sphere, cannot let her mar his forty years of business experience by her mere intrusion. In his office, he is the master. Maddened by defeat she points out the conduct of Terenius and Milly only to be snubbed once again.

Swaying in a tempest of passion and yet unsubdued by defeat, she flings back home where a fresh possibility of her monstrous logic awaits her. The evidence of Milly's slipper just at the door of Terenius's room must be carried to its inevitable conclusion. Terenius just catches her in her act of hiding the slipper in his room. He alone can challenge the domineering Priscilla. He easily subdues her whom he had long since loved but did no show his love, and wins her hand. Milly who had always been extremelyt conscientious now feels greatly disappointed at the unexpected turn of events, for she herself had loved the man and thought her love returned and the nightingale is left to sing in the woods.

This is an interesting story of two sisters of contrasting natures. Though the relentless Priscilla does not at first win the sympathy of the reader, her later behaviour mellows our harsh judgement of her by the meek way in which she submits herself to the German, and her loyalty to her father. Prissy loves her father and sister immensely but does not let them have their own way in anything lest they be mistaken! She does not mind her father calling her a nagger. She is very matter-of-fact. Even her mother's death is not to disturb the household routine for a day. She has a high sense of duty to her family, is highly practical and disciplined. Milly is childish and submits herself to ber sister's wishes. She recedes as quietly from the story as she comes into it. At first an object of her sister's domination ultimately she becomes the victim of destiny. Throughout the story, she receivcs our sympathy. Inspite of Prissy's domination, Milly loves her and conscientiously too. She becomes bold under the protective assurance of Terenius and grateful to him when he helps her to develop her musical talent and loves him too.

Of even greater interest is the enthusiatic and forceful young German Terenius. In the abstract and philosophical nature of this person, we see the whole of Germany and other countries of war-ravaged Europe—a Germany that fostered European civilisation since the Reformation, but later stamped by nazism, torn by two great wars in a short time and also an occupied Germany. Terenius represents the voice of his sixty million countrymen. He has drunk to the dregs of the cup of tyranny and humiliation. Yet he is not apathetic, not

a creature of circumstances. He does not merely look on but does things. Eager to help everyone, he does not allow the rich voice of Milly to waste itself away. Nor does he in his enthusiasm to help others, let Mrs. Mears become a quiet victim of asthma. Even Mr. Pandion with all his forty years of business experience, gives way to the new methods of Terenius and finds hc is profiting by them. The marvellous way in which he reforms Priscilla, makes her find herself and break away from the shackles of rigour and restraint which she forced upon herself for such a long time, is nothing less of a glamour. Certain high principles can be gleaned from the philosophical outbursts of this man. That the one real wealth in this world is the freedom of man's soul. That man should be faithful to his own nature. This is explicit in the words of the German himself. " Half the misery of this world is being caused by the monstrous play-acting, the false casting. The politicians, the private individuals – we are all guilty of this posturing and the following of mistaken pursuits. To find out what is suited to our hands, and the unique nature within us. 'That is the secret of ease and honesty". His sweet reasonableness, sound judgement, depth of human understanding and insight into human nature—these have led to his un-ending success as a man of the world. There is, besides, a touch of the mysticism of Goethe in him.

Richard Church also gives a picture of Europe after the World war. Not only does he speak of the repressed German but also of the presecuted Jew—the Jew who despite his resolute will to feel himself an equal with others, and the right to self-determination, 'can never forget the burned house, the tortured body, the insulted spirit'—the realities which have given the Jewish nation, a character all its own. This is indeed pathetic. The Jew Miss Cohen and the German Terenius know what it means to belong to a people to whom evil motives are always imputed. Yet they do not want to surrender to such feelings. They want to bestir themselves and not feel inferior to others, which is an admirable quality.

The subtlety of the novelist's imagination, the delicacy of his themes and lucid exposition—these have justified his switch-over from the ministry of Labour to the literary field.

"Conscience is a hard task-master"—*Mahatma Gandhi.*

'A Man named Seraphin' is a book of such absorbing interest that it will not be kept aside until you go through it fully. In this powerfully written novel, Rine Ray tells the story of a conscience-ridden man, who yet stiffles the voice of conscience and is attended by tremendous success in his evil intentions against others but in extricating his only and beloved daughter from the meshes cast by his own past misdeed, is violently thrown about as a pawn in the chess-board of irony.

The wealthy Mr. Benjamin Seraphin prevents his sister Amelia from marrying Tom Westmacott on the pretext that Amy is only 20 and Tom 40, and that the penniless artist Tom is marrying her only for her money. Bitterly disappointed, Amy merely drifts on in life. Years later, when Ben Seraphin is himself 40 and marries the 20 year-old Helen Forest, he turns Amy out of the house. Left with not even her sweet association with Tom in her house, Amy pitches on a new residence Yew Tree Cottage in Great Wraxham.

Lonely and friendless, . Amy does not meet or speak to anyone in the locality. She lives in the company of her eight cats and creates an impression on the people that she is mad. Fortunately, she is befriended by two foreigners in the locality—Mr. Arthur Mellow and his daughter Mary Mellow. Miss Mary Mellow takes a kindly interest in Amy, cheers her up and gradually works a change in her. The surveyor Mr. Mellow attends to the repairs of Amy's house. Amy responds to their friendship and finançes Mary's lessons in painting without Mary knowing it, for Mary is a budding artist. The old Amy who could not care even to comb her hair or put on a new dress, takes to these trifles. She feels and looks better. It is thus a rejuvenated Amelia that Ben sees in one of his rare visits to her for his own purposes – that of securing her inheritance. Amy's share of the family property is to be entailed on his daughter Sheila. Amy loves the innocent Sheila and settles all her property on her.

Mary's marriage with a young farmer John Whittington has to be put off for want of money. When Amy, ill in bed hears this, she writes to her

lawyer desiring his presence for a fresh drafting of her will making a gift of £ 10,000 to her young friend. Ben having received Mr. Mellow's letter about Amy's illness, arrives at the cottage and sees the letter. He confirms his opinion of the Mellows as parasites. The family inheritance is not to go outside to anyone. It has to come to Sheila alone.

Ben immediately meets James Walsh the lawyer and tells him that Amy is not right mentally, and must be taken to a home; that her new will is not to be drafted as she has not much money to spare to Miss Mellow. But when he is apprised of the £ 70,000 left to her by Westmacott, he ruthlessly tells him that Westmacott was a man who had jilted her and reduced her to that sorrowful plight. He even tells him that she was jilted because of her insanity and thus convinces him of the need to delay the visit. The same story is repeated to Mr. Mellow with a request that Mr. Mellow is not to meet Amy hereafter. Inspite of his cajolery, Mary simply tears off the cheque for £ 100 offered to her for her goodness and kindness to his sister. The spiteful Mr. Seraphin is abashed by the strength of character of this young girl. Mary and Whittington are however married and they are quite happy.

Life for Amy in Maracombe Hall where she is removed, becomes unbearable. Ben got her admitted there saying that she was insane. Surrounded by lunatics, Amy feels that she also is losing her wits and so, smuggles out a note to Mary asking her to get her out. Mr. and Mrs. Whittington stealthily contact Amy in the hospital premises. Amy once for all, tells out the story of her love and eases her mind; how Ben had locked her in lest she should run away with Tom Wesmacott, how Tom died in the war leaving all his fortune to her. Amy asks Mary to release her from her incarceration. But before anything is done, she dies as a result of one of her violent bouts.

Mary, in whose life, Amy had played a very important part, on hearing the news of the death of her benefactress, is aroused to a keener interest in painting. In one of her indulgent artistic moods, she immortalises Amy on canvas depicting her clutching the iron railings at Marcombe Hall and gazing directly into the eyes of the onlooker. Not only does the painting

have any extreme likeness to the original, it tells a great emotional story. The painting looks lively with the expressions changing as one sees it. It is a great work as her teacher Harcombe himself says. Such great work by which its author is remembered happens only once in a career. The painting under the caption 'The Barrier' is sent to the London Exhibition where it attracts the attention of everyone. No wonder Lady Carlyon and her son Charles gaze at it. Mr. and Miss Seraphin who accompany them are stunned by its likeness to the deceased. Ben hastily buys the portrait for £ 1,000 and shelves it in a remote corner of his house lest somebody should recognize the person. He tries to destroy it but cannot as the face rails at him, his cowardice. He has not even told Sheila of Amy's death in an asylum.

Sheila's engagement with the dull Mr. Charles Carlyon breaks off a few days before the proposed day of marriage; for Lady Carlyon hears of Sheila's aunt's death in a lunatic asylum. She surely does not want her only son to marry the neice of a lunatic and beget children who might inherit lunacy. She is as fond of her only son Charles as Ben is of Sheila. Ben cannot face up to the fact that Sheila is jilted by her lover, (Retributive justice!) Yet, with a feigned sense of self-justification, he leaves no stone unturned to prove his sister's sanity but meets with reverses at every stage. Money can bring him nothing. Dr. Farleigh who alone can certify to Amy's sanity, is dead; James Walsh is unhelpful. Even Mary Whittington reproaches him for his unjust treatment of his sister. Seraphin cannot help admiring her firmness and strength even when he tries to baffle her by threatening her about her father's job. Uncertain whether to be just or kind, Mary later decides for kindness and writes to him what he wanted.

But events move fast in London. The Carlyons, not getting the required proof of Amy's sanity leave for the continent. The disappointed Sheila commits suicide. Sheila, Seraphin's all, spoiled by dotage, bereft of courage has been killed by the Carlyons. Ben whets his desire for revenge on them and with the help of his detective agent tracks them in France. His own hands must first kill Charles that his eyes might feast on the sight of the corpse and the suffering of the mother. Had he not lost Sheila because of

them? Then only should Lady Carlyon be shot. He speeds up Mount St. Bernard in pursuit of them but has to halt. There has been an accident. The Carlyons succumb to very severe injuries and find their grave-yard at the bottom of the hill. Seraphin is cheated—he is not able to kill them with his own hands!

Back home, everything reminds him of Sheila. In trying to buy peace of mind and get a release from his death-in-life existence he offers his sisters gift of money to Mary, only to be rejected. To Mary, unearned money does not ring true. The businessman dealing in money is once more defeated by the good house-wife dealing in faith. Neither his will passing on his whole inheritance to Mary, nor his world cruise, abate his hankering after atonement and his sense of frustration. His deeds follow him as his shadow even as his love of destruction is part of him. He once more attempts to destroy 'The Barrier' which had led to all these mishaps. The picture seems to accuse him as a murderer; the hand seems to point out to him and the face jeers at him in triumph. In his frenzied rush to destroy the portrait, the painting smashes on him and the lantern which he held, immediately catches fire. The whole loft is aflame and Seraphin finds himself destroyed.

The events of this exciting story are narrated with such heightening tension that the reader is held spell-bound. The most important of the characters in the story, Ben Seraphin appeals to our pity for his weakness—his love of money and his fateful end; yet is repulsive by his extreme wickedness. He does not recognize the person in Amy or Sheila and treats them as mere chattel. Money is his measuring-rod. It is this love of money that goads him on to a series of steps which ultimately entangle him in a desperate situation. He succeeds brilliantly in preventing his sister's marriage, turning her out of the house later, securing her property for his daughter, depriving Mary of her gift, getting Amy removed to the asylum and even in possessing 'The Barrier' which would start rumours. He gloats over success with a sense of self-justification. But he has been unscrupulous in the satisfaction of his own selfish desires. He commits one sin and then another until he is precipitously driven to an abyss. Evil grows on itself. Old in the sin of

greed and hypocrisy, he stills his voice of conscience. But conscience is relentless. It shapes the features, moulds the form, marks the very gait of a person. Nay, more. Even the whole world reflects one's conscience: 'The world is a looking-glass'. Even the lifeless portrait of Amy accuses him and when after severe ordeals, he get over his weakness passing on all his inheritance to Mary, the novelist says: "the hard mean line of his mouth softened and his eyes lost their penetrating look and became melancholy". Face is the index of the mind. This is also brought out in the case of Mary. "The clam contentment of her mind and her inner peace gently stirred her features"

If the delineation of Seraphin's character reveals the transience of wealth and the fatality of evil, that of Mary Mellow glaringly points out the triumph of good over evil. Mary is an artist who believes in real art as something which brings out the real in man. She is honest and a woman of high principles which are not to be staked for money. Even Mr. Seraphin is amazed by her strength of character. Generous by nature, she softens at Seraphin's pleading and grants his wish. The inheritance which she gets she does not desire at all. But it does not solve all her pecuniary problems. She is imbued with a real sense of values.

The rapidity with which Nemesis deals out retributive justice to man, man's dissolution in his evil actions, the triumph of good over evil—these are some of the themes lucidly brought out in this wonderful story by Rene Ray.

— *U. N. Shalini.*

Economics in Kannada*

THE Madras University awards prizes to the extent of Rs. 750/- for the best books on the technical subjects prescribed by them, from time to time, the books being required to be written in the Dravidian languages of the State. Such a prize for the year '50-51 has been won by Mr. Haridas Bhat for the above Book on Economics in Kannada written in an easy, crisp style. The book aims to be an introduction to the Science of Economics and the author expects it to be intelligible even to a layman. He has succeeded in doing so by using a remarkable style which reads simple and smooth avoiding the complicated technicalities met with in books of technical nature. Even the words that are unavoidable in a book on Economics are explained with reference to examples from daily life and the matter in a detailed manner has been presented in the book as follows. After a brief and interesting introduction which at the very outset explains the terms such as supply, production, labour, demand, capital, wages, inflation etc. with a beautiful illustration he begins to sketch the outlines of economics in the first three chapters which deal with such topics as goods, distribution, consumption, demand, supply, etc. These are followed by the more important chapters on production and competition in production, distribution and wages. Herein the Author has taken examples from Indian conditions of life and has discussed in detail our own potentialities in the sphere of international trade, and competition. The financial aspects of the different countries and of the different states of India are also briefly sketched in the subsequent chapters, which also include special references to the International trade and economy of the Socialist and Capitalistic countries of the world. The book contains a good many graphs and other statistical details in almost all chapters, and these features bring it on a par with any other standard work on Economics in English. The Kannada reading public must really be grateful to Sri Haridas Bhat for having rendered an interesting but intricate subject in such easy Kannada. It will not be out of place here to remember that this book has followed *"Praja Tantrada Heddari"* another book written by the same Author earlier on the T. V. A.,

* A review of 'ARTHASASTRA' by Sri K. S. Haridasa Bhat, M. A., published by KAVYALAYA, MYSORE. Rs. 5/- pp. Nearly 300; and "A Handbook of Sanskrit Literature" by Sri U. Venkatakrishna Rao, M. A.

and the style of the present one seems to be even better or simpler than the previous one inspite of the complicated nature of the subject. It is hoped that this book will be the fore-runner of many others by the author or by others too on the subject of Economics and Public Finance, and for which the reading public of Karnataka will have to offer a warm welcome and sufficient encouragement so that the authors may be tempted to write more and more on such topics and enrich the Kannada language.

A Hand Book of Sanskrit Literature:

Written by Prof. U. Venkatakrishna Rao of the Madras Christian College, Tambaram, this is a brief but comprehensive text on the history of Sanskrit Literatue. Though primarily intended to be a text for the degree students of our University, it does attract the attention of many a student of Indian History and Indian culture. After a brief introduction, the author explores the spring of classical lore—the epics and deals with them in two chapters in detail. This is succeeded by a general discussion of the characteristics of Kavyas before the time of Kalidasa, those of his age and also those of the later centuries. A special chapter has been devoted to the 'Date of Kalidasa', and then in the subsequent chapters the author has revealed how the Champukavyas and Prose literature in Sanskrit literature came to prominence in the later centuries. Two special chapters have been allotted for the evolution of lyrical and gnomic verses as well as the didactic fables meant perhaps for the ordinary folk, and the general features of all these are discussed in detail. Then follow the major chapter on 'Sanskrit Drama' and 'the Dramatists' from Bhasa to Vamana Bhatta of the 15th century, and special mention has been also made of the Alankara literature. The Author has quoted freely from the relevant passages of the Oriental Scholars of the East as well as of the West. But more than these all, his independent inferences and views on most of the contradictory matters of opinion have added colour to the book and have made it very enjoyable. It is hoped that the learned author will add to the matter presented in the subsequent editions of the book by referring at least in brief to the Vedic literature and other pre-epic literature in Sanskrit.

— *U. L. A.*

Editorial

THE third issue of our College *Annual* is now offered to the readers, and I am proud of the fact that it will be in the hands of the readers at a most auspicious time. The dreams of the Academy of General Education to raise the institution to a first-grade College have at last been fulfilled with the opening of the B. A. class this year. The College now offers a complete University training to our youth.

The work of the Academy has also borne fruit in another important sphere this year. The Kasturba Medical College is now no longer a dream and aspiration, but a concrete reality. With tremendous odds and difficulties arrayed against the proposal, the task has at last been accomplished, proving once more that vision, faith and a spirit of consecrated service can conquer all obstacles. The story of the Medical College at Manipal is a story that should hearten all those who seek the progress and welfare of our youth. Two years ago when the proposal was first made by Dr. Madhava Pai, many thought that it was something fantastic — a mad incursion into the realm of impossibilities. But undaunted by ridicule and criticism, he went ahead, strove and laboured, planned with single-minded zeal, converted critics into ardent supporters by revealing to them the amazing simplicity and practicability of his plan, and today his labours and his faith have been crowned with success. The founding of the Kasturba Medical College is the fruit of infinite faith and dedicated labour. To convince two State Governments and one University, usually citadels of caution and conservatism, of the practicability of the idea is a task that would have appalled any other man. Today, the stately Anatomy and Physiology blocks, hostels for men and women students, the well-equipped laboratories constructed at Manipal, show the magnitude of the task that has been accomplished. We send our hearty greetings to our sister institution, and congratulate the Academy of General Education, and especiallly Dr. Madhava Pai, on the great achievement.

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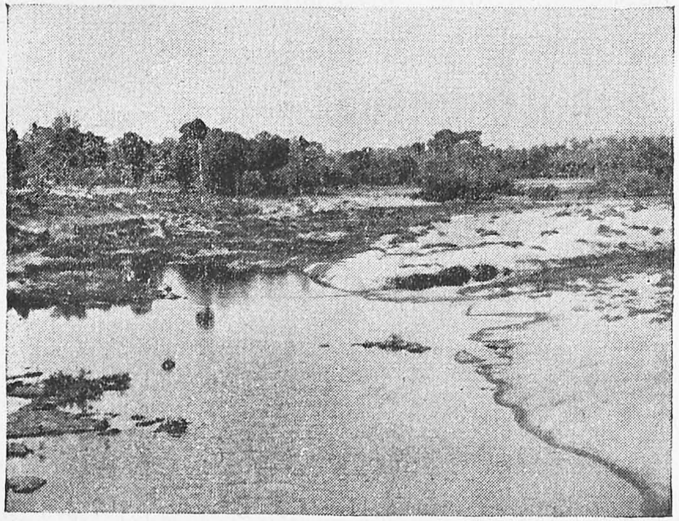
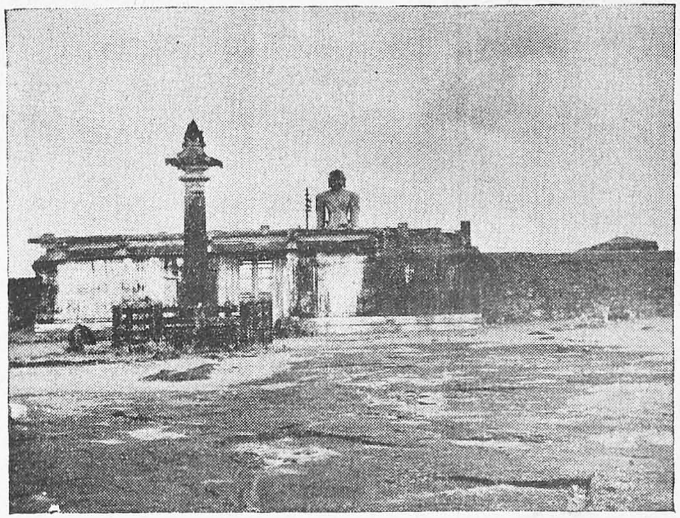
Behind this monumental achievement for it is nothing less than that, stands the dynamic, unperturbable personality of Dr. Madhava Pai. His



K S H B

Ramasamudra: Karkala



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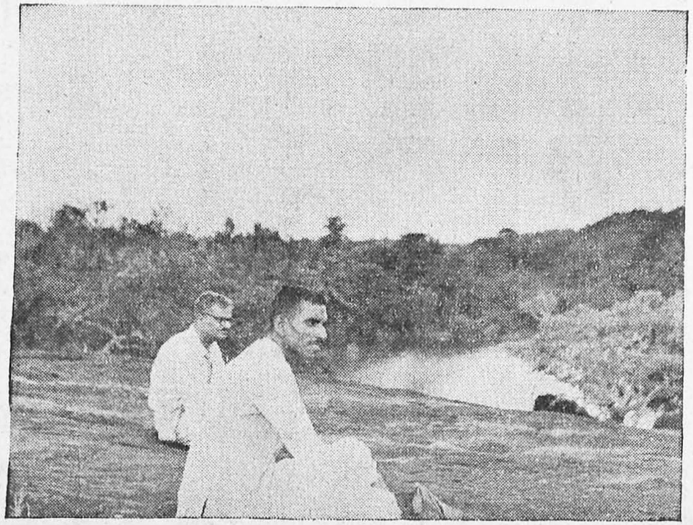
Gomateswara: Karkala

KARKALA



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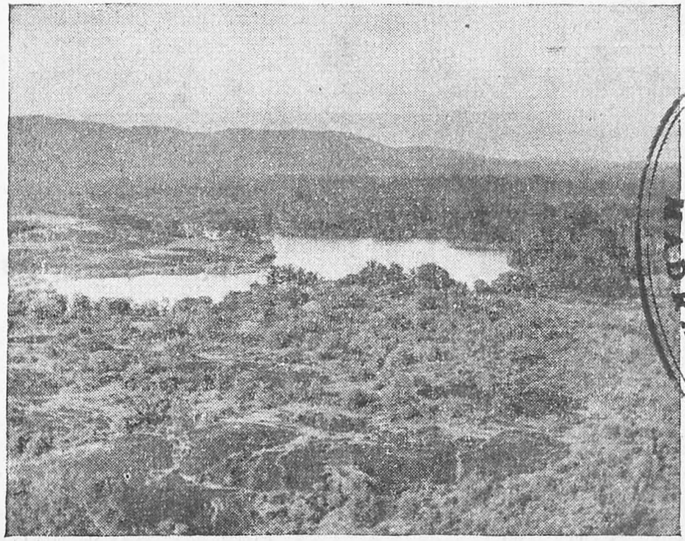
"Two wise Men of Sagri"



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Ramasamudra: Karkala

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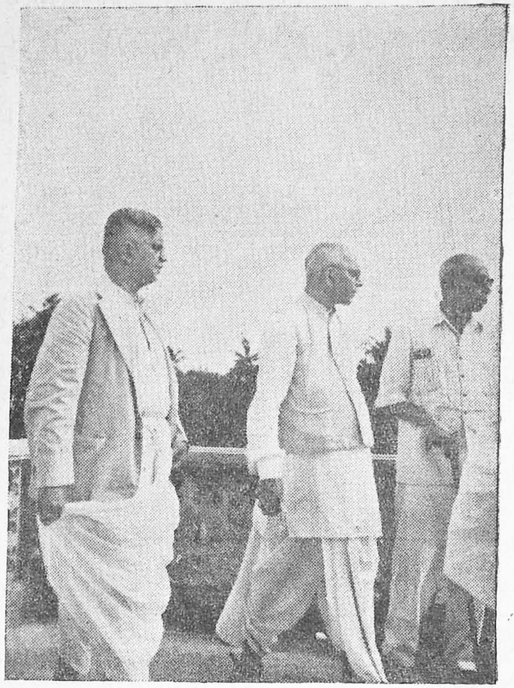
Mr. A. B. Shetty's visit to the College.



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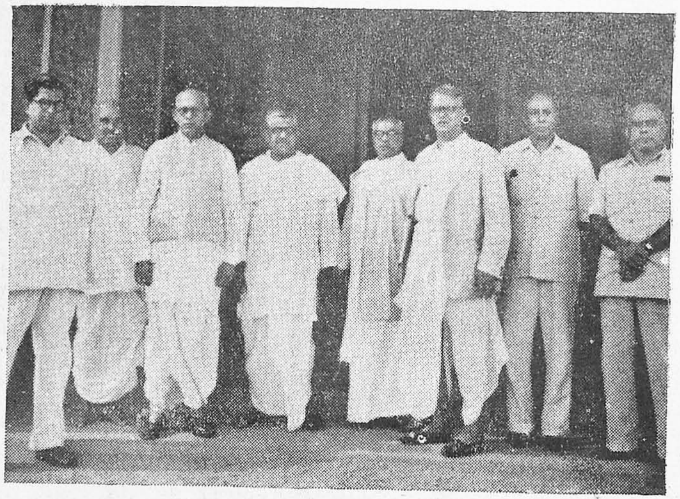
The Social Service League at work



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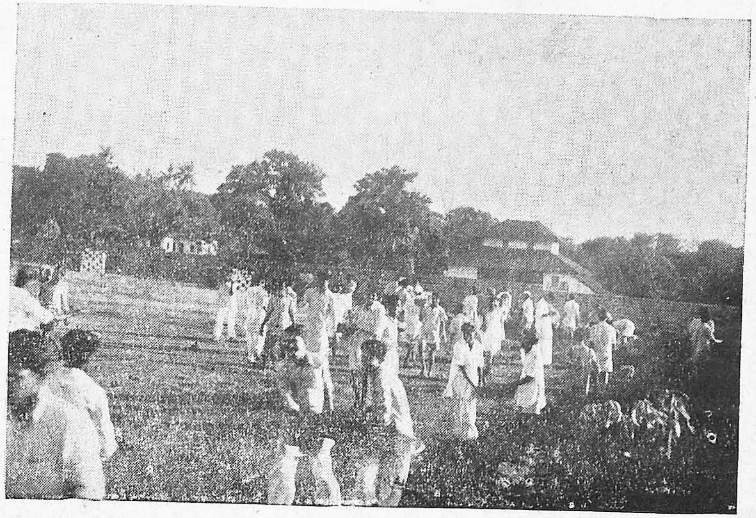

HSR

was the initiative and vision that have given to Udipi two great educational institutions, our own College and the Kasturba Medical College. To him and to many others who laboured with him, the district owes a heavy debt of gratitude. A pioneer in the field of Banking and Insurance in Udipi, the stamp of his personality is impressed on a large number of institutions in Udipi and elsewhere. Simple in habits and temperament, a man of impulsive generosity and a lover of the poor and the oppressed, Dr. Pai is an ardent believer in the gospel of work, a man of intrepid courage and strength of conviction. We are proud to dedicate this issue of the College *Annual* to him.

x x x

The pages of this *Annual* will give the reader an idea of what we have been able to achieve during the past year. We have striven to maintain the standard which the *Annual* set up three years ago. The *Annual* is only a record of what our students and teachers have been doing........a mirror of the life lived in the College. It cannot be a complete record, for life in an educational institution implies a number of intangible factors, of human relationships and creative team-work and sharing of ideas and aspirations which can never be completely recorded in print.

x x x

It is my duty to record here my gratitude to a number of people who have helped me in the editing of this *Annual*. Mr. K. S. Kamath's departure early in October last year left a gap in the Editorial Committee. He introduced a touch of liveliness and humour in the pages of the *College Chronicle* and the *Annual*. Fortunately, his place has been taken by Mr. K. S. Haridas Bhat who has worked hard to bring out this number. Mr. K. B. Ramakrishna Rao's portraits add to the artistic value of this number, together with a large number of photographs and snaps which various people have contributed. I thank Mr. Shirali and Mr. K. Narahari Kamath for many of the photographs published here. Mr. B. Krishnayya of Manipal Power Press has done a splendid job in printing this issue. I am grateful to the Manager, The Theosophical Publishing House for printing the portrait of Dr. Annie Besant

which is published as a frontispiece in this issue. The blocks used here were made by Messrs Klein and Peyerl, Madras, and I thank them for their excellent and prompt work. I also thank the numerous advertisers who have co-operated with me in helping to reduce the printing bill to a considerable extent. I convey my thanks to the Editor "Rayabhari" Udipi for lending us two blocks. I also highly value the help and co-operation given to me by the members of the Editorial Committee.

— *H. S. R.*

Summer set lip to earth's bosom bare,
And left the flushed print in a happy there.

x x x

The sleep-flower sways in the wheat its head,
Heavy with dreams, as that with bread:
The goodly grain and the sun-flushed sleeper
The reaper reaps, and time the reaper.

I hang 'mid men my needless head,
And my fruit is dreams, as theirs is bread:
The goodly men and the sun-hazed sleeper
Time shall reap, but after the reaper
The world shall glean of me, me the sleeper.

x x x

I had endured through watches of the dark
The abashless inquisition of each star.

x x x

The innocent, which nothing does but shine,
Moves all the labouring surges of the world.

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MAHATMA GANDHI

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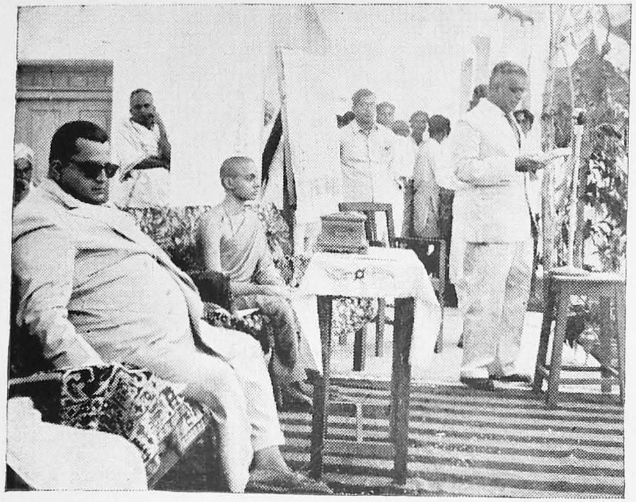
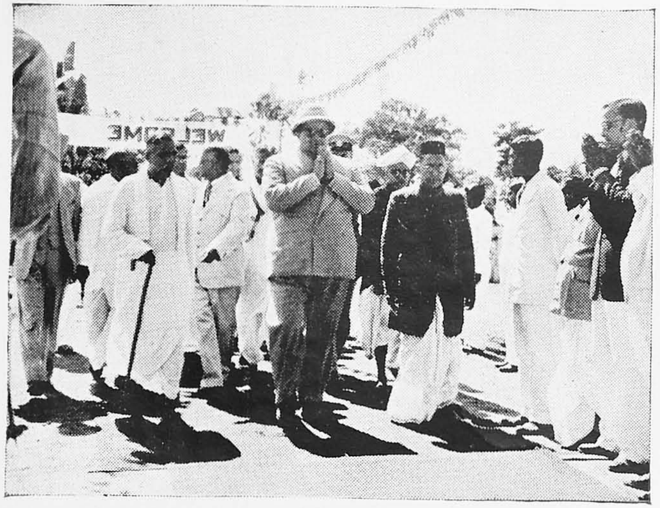
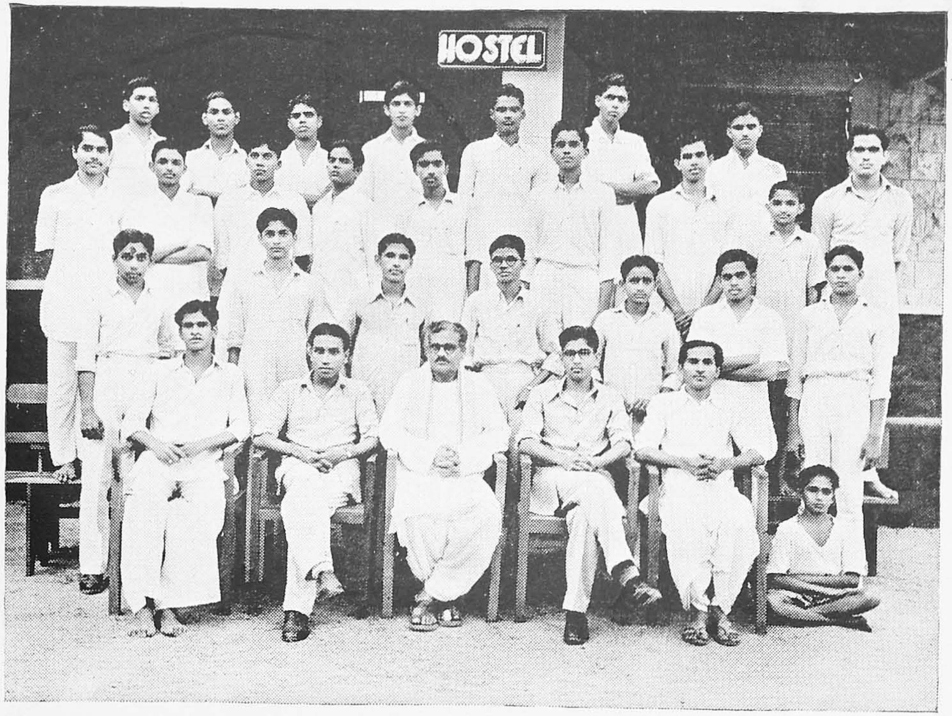


Dr. S. R. Pai.........
requesting the Rajpramukh to unveil the
PORTRAITS of Sri Madhwacharya and
Sri Vadiraj Swami



The Royal visit



College Hostel 1952-53

Some of our distinguished Visitors

His Highness the Rajapramukh of Mysore

JANUARY 4th and 6th were indeed red-letter days for the College. On the 4th January 1953 the College was honoured by a visit by His Highness the Rajapramukh of Mysore. His Highness was at Udipi on that day to inaugurate the All-India Madhwa Philosophical Conference and he was gracious enough to accept our invitation to pay a brief visit to the College and to declare open the Ramakrishna Memorial Hall towards the construction of which Mr. Kuthiathur Sitarama Rao and Brothers have generously donated Rs. 10,000. This magnificent Hall is named after the late Sri Ramakrishna, younger brother of Mr. Sitarama Rao who passed away a few years ago while he was a student in the Intermediate class at Maharajah's College, Mysore. Mr. Sitarama Rao's generous gift is an indication of his keen interest in education, and we are all deeply grateful to him and his brothers for this. It was also Mr. Sitarama Rao who persuaded His Highness to declare open the Hall in the College.

The visit itself and the function that followed were indeed memorable. Punctually at 12 noon, His Highness and party drove to the College and were given a rousing reception by the Principal and members of the College Trust. Mr. K. Padmanabha Pai, President of the College Trust, garlanded His Highness at the gate and as he proceeded to the College building which looked gay and resplendent with flags, festoons and welcome arches, the members of the College Social Service League who lined the path in perfect order, presented a guard of honour. At the Porch of the adminsstration block, the Principal introduced the members of the staff to the Maharajah. He was then taken round the various departments of the College by the Principal and Members of the College Trust. His Highness evinced keen interest in the various departments and expressed his appreciation of the good work which the Management, Staff and the Public had done to build up the institution.

The Maharajah and party then arrived at the meeting place. The platform was tastefully decorated and in front under a spacious *pandal* specially constructed for the occasion, thousands of people, men, women and children had gathered to do honour to the royal representative of Karnataka.

The function began with a novel and unique token of affection and regard for the distinguished guest. As soon as His Highness took his seat on the platform, 33 representatives of the College Staff and students came forward and each of them offered a garland to the guest—the number of garlands offered indicating the Maharajah's age. As each garland was offered, the students raised spontaneous cries of welcome, and I am sure His Highness must have been greatly moved by this unique welcome.

On the platform were seated a number of distinguished guests, the most important of whom was His Holiness the Swamier of Sri Sode Mutt who had specially come to the function to offer to the college two beautiful portraits in colour of Sri Madhwacharya and Sri Vadiraja Swamy, which were later unveiled by the Rajapramukh. His Holiness has always taken a keen interest in the development of our College and his gracious presence on the occasion added a unique touch of sanctity to the whole function. We feel deeply grateful to His Holiness for his abiding affection for our college.

The meeting began with prayer and invocation and a welcome song by Kumaris Tara Pai, Vanaja and Jenni Bai, students of the College. Dr. T. M. A. Pai, our Corresponent, then read the welcome address and presented it to the Rajapramukh. The address was enclosed in a beautiful sandal-wood casket. Mr. Kuthiathur Sitarama Rao, the donor of the Hall, read a short address in the course of which he expressed his gratitude to His Highness for graciously agreeing to declare open the Hall. He added that it was most fitting that His Highness should declare open a Hall in memory of his departed younger brother, because the latter was a student of the Maharajah's College of which the Maharajah himself was a distinguished student. He also paid a tribute to His Holiness the Swamier of Sri Sode Mutt who had most appropriately presented the portraits of two great religious leaders of the country to decorate the Hall. Then Dr. U. Sunder Ram Pai, member of the College Trust made a short statement about the portraits in the course of which he recalled the significance of the spiritual revolution which Sri Madhwacharya and Sri Vadiraja Swami had brought about in the country and he requested His Highness to declare the Hall open and unveil the portraits.

His Highness then rose to reply to the welcome. In measured words, full of dignity and sincerity, the Rajapramukh expressed his great joy in being present at the College and said he was grateful both to Mr. Sitarama Rao and the members of the College management for this opportunity to visit a famous educational institution built up by the zeal and self-sacrifice of the public and leaders of this sacred town. He added that the right type of education for the country, which has just emerged from slavery into national freedom, must be broad-based on certain fundamental values. Devotion to truth, goodness and Beauty was an important ingredient of any educational system, and he declared that colleges like this should strive to build up the character of the youth along right lines. He laid particular stress on the cultivation of a balanced outlook on life on the part of the growing generation and described the great part which teachers had to play in achieving this in their day-to-day work in the class room and outside. Referring to the portraits he was soon to unveil, His Highness hoped that the portraits will remind succeeding generations of the college of the great spiritual heritage of their country, for after all, this spiritual heritage was the most important possession we have today, and any educational system which left out the spiritual development of the young was doomed to disaster. In conclusion he praised the generosity of his friend Mr. Sitarama Rao for his generous gift to the College and said that his noble example deserved emulation by others who had money to give to the development of education in the country.

His Highness then proceeded to the Hall and unveiled the commemoration tablet and also the portraits of Sri Madhwacharya and Sri Vadiraja.

Principal H. Sunder Rao then proposed a vote of thanks in the course of which he said that the function which they had just witnessed was a unique one, the memory of which will be cherished for a long time by everyone who was present. After the singing of the Notional Anthem, the function terminated and his Highness and party drove back to his quarters at Kochikar Brothers' building.

His Holiness the Swamier of Sode Mutt offered a gold medal to Mr. M. S. Shirali who had painted the portraits of the Swamijis and the medal was presented to Mr. Shirali by his Highness.

Mr. B. N. Datar, *Deputy Minister for Home affairs,* Govt. of India.

On the 6th January 1953, the College witnessed another important and memorable function. This time the distinguished guest was Mr. B. N. Datar, Deputy Home Minister to the Government of India, who had come to Udipi on that day on a flying visit. The readiness with which Mr. Datar agreed to declare another Hall open in the College at such short notice indicates his great affection for the institution which he had honoured by a visit previously during his visit last year when he was Chairman of the Karnataka University Commission. Hurried arrangements were made for the function by the college authorities when it was known, only a few hours before the function was scheduled to take place, that Mr. Datar had graciously agreed to visit the College and declare open the Hall donated by the Canara Industrial & Banking Syndicate, Ltd., Udipi. The entire cost of the Hall about Rs. 32,000 has been met by the Syndicate in commemoration of the Silver Jubilee of the Bank. Mr. Datar was presented with a welcome address by Dr. U. S. R. Pai, member of the Trust. Mr. Datar replying to the welcome address, spoke in appreciation of the progress made by the College within such a short time and exhorted the students to apply themselves with zeal to their studies and to take an active part in social service. Referring to the Government's Five-Year Plan, Mr. Datar said that the plan was perhaps the most comprehensive plan for national development which any democratic country had formulated and added that its success depended on the eagerness and hard work which the people were prepared to put in. Speaking of the duties and responsibilities of students, Mr. Datar said that in these days of national and international crisis it was more than ever necessary to train the younger generation in habits of correct thinking. The air was thick with slogans and young people easily allowed themselves to be influenced by them. But he warned them that India was facing huge problems of national reconstruction, and to preserve the unity and independence of the country, students in colleges who were the future leaders of the country should cultivate a sane and balanced outlook on life and dedicate themselves to the task of building up a great and united nation. Mr. Datar also referred in his address to the question of the Karnataka State and said that a new State for all Kannada-speaking people is

FOOTBALL TEAM 1952-53

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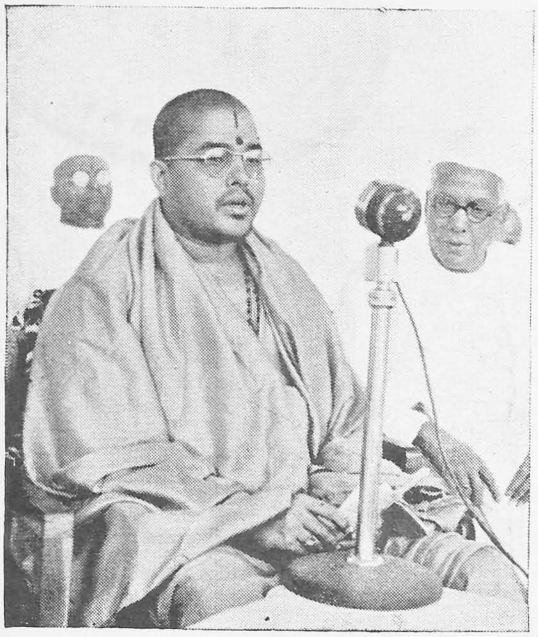
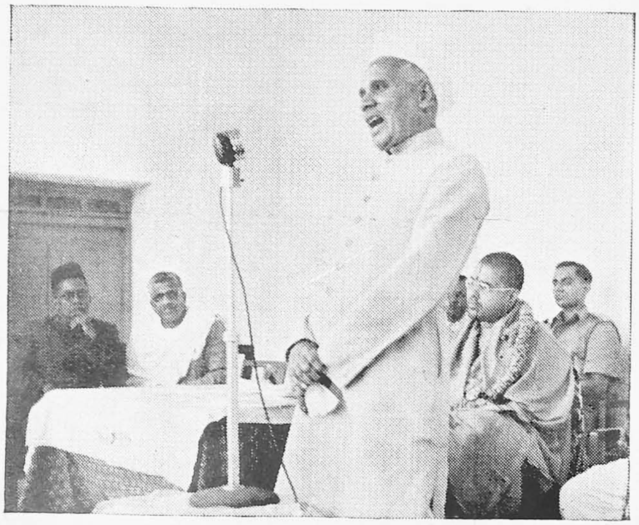
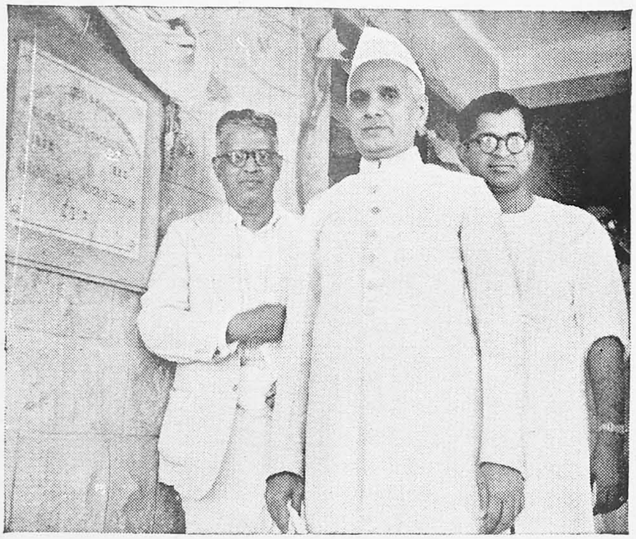
Inauguration of the Silver Jubilee Memorial Hall
donated by THE CANARA INDUSTRIAL & BANKING SYNDICATE, LTD.





Hon'ble Sri B. N. Datar declaring the Hall open

Swamiji of Paratgali Mutt speaking



Just Inaugurated

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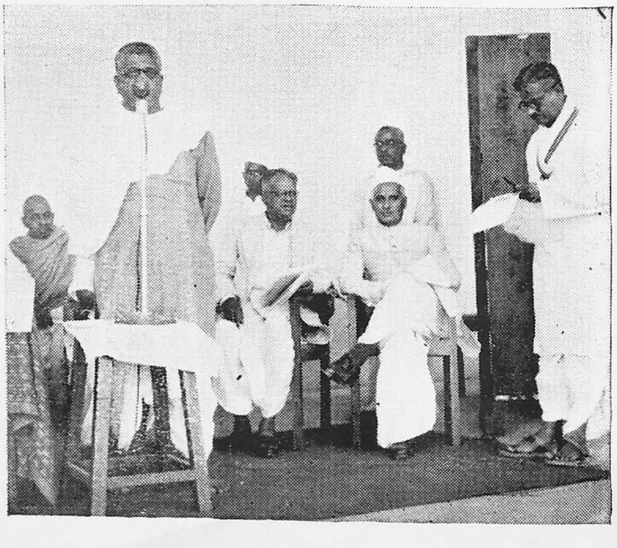
Sri T. A. Pai, M.L.A., General Manager of the C. I. & B. S Ltd. thanking

Dr. T. M. A. Pai, Managing Director of the Bank welcoming



bound to emerge and he believed that the people of this district with their intelligence and patriotism would play a great part in the new State. He also paid a tribute to the management of the Canara Industrial & Banking Syndicate, Ltd. and particularly to Dr. T. M. A. Pai, its Managing Director, for their generosity in donating a big Hall to the College.

Mr. Datar also unveiled an oil-painting of Mahatma Gandhi presented to the College by Mr. M. S. Shirali, and after that he went over to the Hall and declared the Hall open.

This meeting was also memorable because of the presence of His Holiness the Swamier of Sri Gokarn Partagali Mutt who graciously presided over the meeting and delivered a thoughtful and stirring address to the students of the college on the need for combining modern education with the undying spiritual values which our ancestors had pursued for centuries. His Holiness blessed all those who were connected with the College and hoped that the institution would have a glorious future. The Swamiji's wise words created a profound impression on those who had gathered.

The function terminated with a vote of thanks to Mr. Datar proposed by Mr. T, A. Pai, B. COM. M.L.A. on behalf of the Canara Industrial & Banking Syndicate and by Principal Sunder Rao on behalf of the College management, staff and students.

His Excellency Mr. Sri Prakasa, *Governor of Madras.*

Another notable visitor to the College was Mr. Sri Prakasa, Governor of Madras. His Excellency's visit was a pleasant surprise, for it was not included in the official programme. The story of how this visit came about is interesting. His Excellency visited Udipi on 22—4—53 and fulfilled a few engagements in the town, the last of which was the civic reception organised by the local Municipal Council. At the reception, His Excellency replying to the welcome address presented to him by the Chairman, referred humorously to what he called the "revolutionary mentality" of Udipi citizens and made particular mention of Miss Shantabai, student of our College, who had filed a

writ petition in the Madras High Court some time ago when she had been refused admission to the College according to the rules of the Madras University. He said that this girl had made history in the country and had given no peace to any one from the Prime Minister of India to the Principal of the College His Excellency added that he himself had been approached to take up her cause, and said that he had done all that was possible for him.

His Excellency's references to Miss Shanta gave some of us present at the reception the idea that it would be a good thing indeed if the Governor on his way back to Mangalore were garlanded by Miss Shanta at the gates of the College. So Mr. T. A. Pai and the Principal rushed to Miss Shantabai's house, picked her up in the car, and buying a garland on the way drove to the College gate, and luckily found that the Governor had not passed the gates of the College on his return journey to Mangalore. Soon, they sighted the Governor's car, and as His Excellency saw the small group apparently waiting for him, he was kind enough to stop the car. Miss Shanta then garlanded him and expressed her gratitude to His Excellency for his sympathy. All of us thought that His Excellency would continue the journey, and it was a pleasant surprise to all of us when His Excellency suggested that they should go inside and see the College. It was a late hour, but luckily the building was open and the Governor was taken by the Principal, Mr. T. A. Pai, Mr. K. Padmanabha Pai, Mr. T. R. A. Pai and others inside the building and shown round the Library and other departments of the College. His Excellency spent about quarter of an hour in pleasant conversation in the Library and expressed his keen appreciation of the progress which the College had made and after bidding goodbye to those present resumed his journey to Mangalore. It is scarcely necessary to add that His Excellency's kindliness and unconventionality made a profound and lasting impression on all of us.

Other Visitors to the College

The summer vacation brought us a number of other notable visitors—His Holiness the Swamier of Sri Kasi Mutt; Mr. Ranga Reddy, Minister for Public Works, Mr. K. Hanumanthaiyya, Chief Minister of Mysore and Mr. K. P. Kuttikrishna Nair, Minister for Law. We were also honoured by a brief visit

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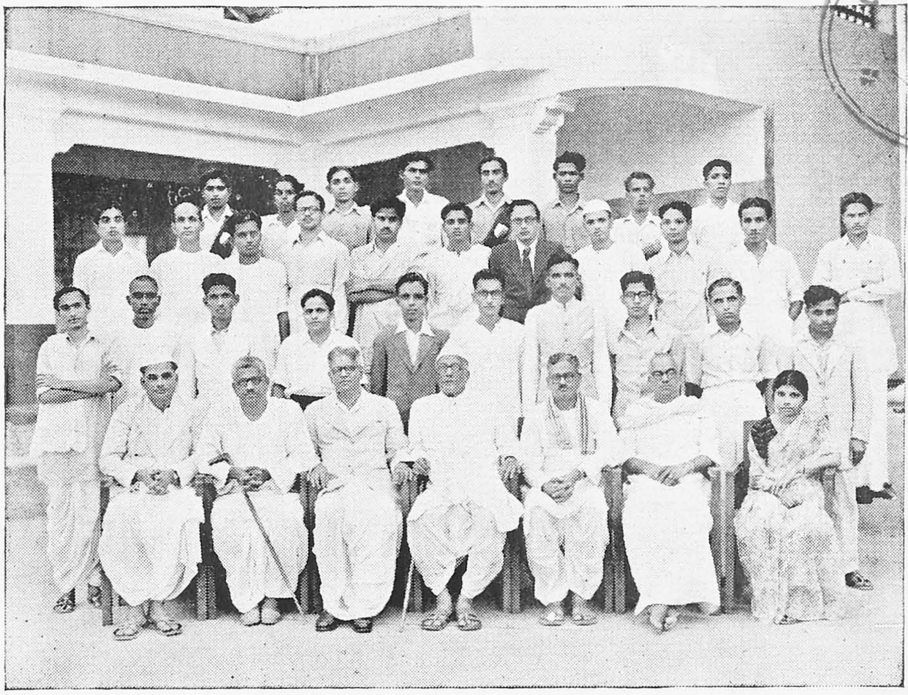
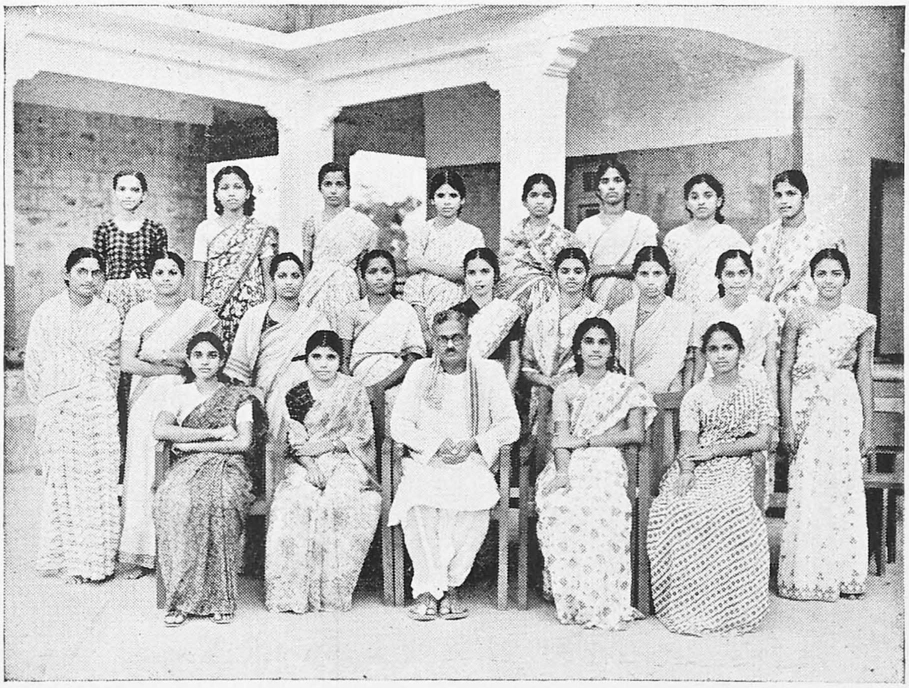


College Staff and Management
1952-53



Women Students 1952-53

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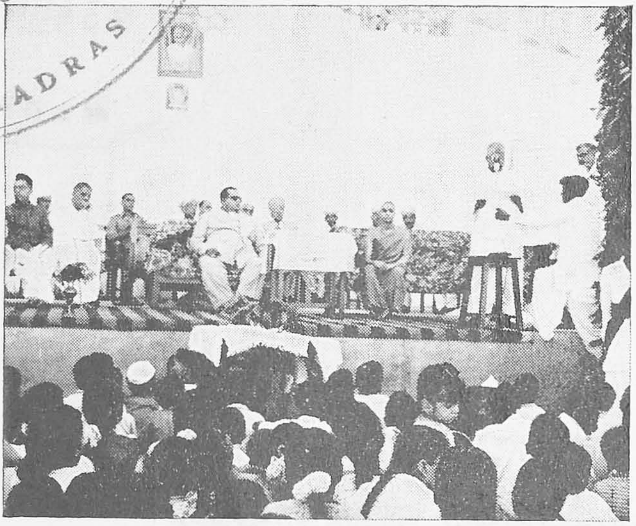
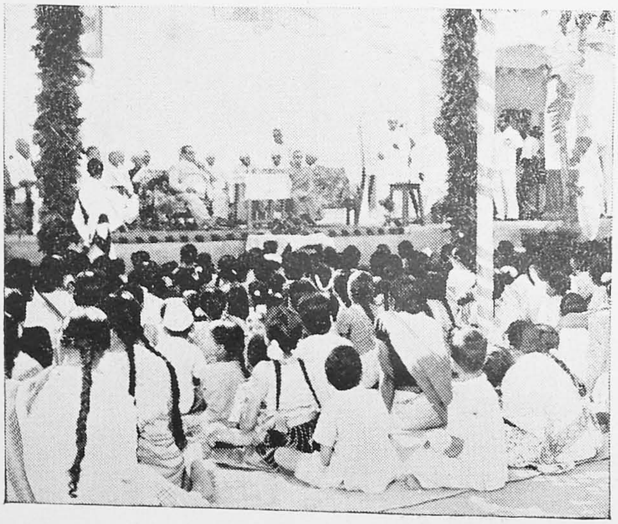


Dr. T. M. A. Pai presenting the address

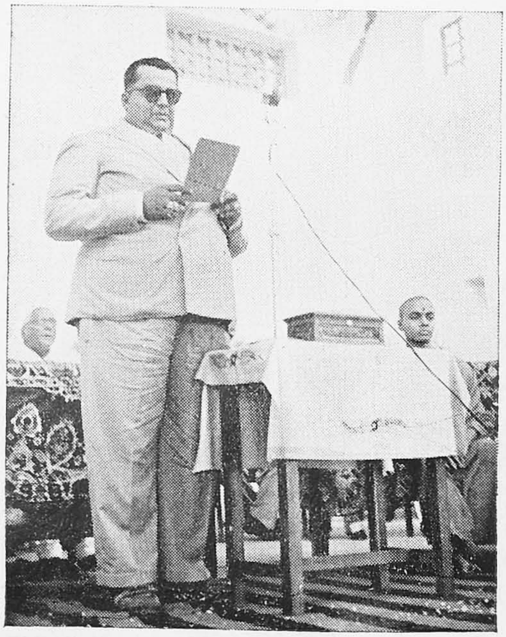
Mr. Seetharam Rao
of The Modern Cafe, Madras, speaking

Inauguration of the Ramakrishna Memorial Hall

The crowded theatre



The Rajpramukh replying the address



in March 1953 by Mr. B. Manjayya Hegde, President, South Kanara District Board, Mr. Ramaswamy Mudaliar, President, District Board, Chengleput, Mr. Odiappan, President, Ramnad District Board.

Speech delivered by Sri K. Seetharama Rao on the occasion of the opening of "Ramakrishna Memorial Hall" in the Mahatma Gandhi Memorial College, Udupi by H. H. Sir Sri Jayachamaraja Wadiyar Bahadur, G. C. B., G. C. S. I., Rajapramukh of Mysore on 4—1—1953.

Your Highness and Friends,

MY brothers and I consider it a privilege to have been able to make our little contribution to this College in the shape of a Hall which has been named after one of my brothers, who is unhappily no more with us. At the time the building of this Hall began, we little hoped that we should have the signal honour of the Hall being declared open by one of the most distinguished personalities in our country today—His Highness the Rajapramukh of Mysore. My surviving brothers and I would like to consider this honour as a compensation granted by a just Providence to the soul of my brother Ramakrishna, who was taken away prematurely by death. The soul of my revered father will be no less gratified by this happy event. I am not indulging in a flight of fancy when I say that. For though our father has departed from our midst, and that was 13 years ago, we, my brothers and I, live in the assurance that his Sacred Soul is watching us all the time, and guiding our steps. Our respected father, the late Sri Govinda Das, was a saintly person who lived to the 87th year of his life. His religious experience began when he was 17. 70 years of constant prayers, 70 years of constant singing of religious hymns and songs of thanksgiving sum up his dedicated life. Though he toured over extensive parts of this country, UDUPI was for the greater part of his life, his dwelling place. He lived here singing and dancing before Lord Krishna.

Had my father been living today, he would not have wished for a happier event than the present one. There is here everything calculated to give

him satisfaction—first and foremost that the Hall should be declared open by Your Highness, in whose enlightened personality devotion to God forms the most prominent element. And then there is the fact that the portraits of two of our greatest religious leaders Sri Madhwacharya and Vadiraja Swamiji, are to be unveiled in this Hall by you.

This Hall, as part of the College building, will, I believe, be used for meeting of the College Union, for social functions connected with the College, for dramatic or other entertainments. But it may not be irrelevant if I were to suggest that it might be used also as a Prayer Hall. It would give my departed father, us, his sons and I hope also, all of you, pleasure to think that it will be so used. I believe that it is the practice in some of the Colleges in our country to start the day's work with prayer in which all members of the staff and all students participate. And now here is a College situated in Udupi, a holy pilgrim centre, which has been styled as Bhoo-Vaikunta. Besides, the College has been named after our Mahatmaji who intensely believed in the efficacy of mass prayers. The Hall is named after one who like us, his surviving brothers, inherited from his father the belief in prayer. Above all, there will be those two portraits, presently to be unveiled by Your Highness, portraits of two Gurus, who had realised God. Those portraits will be ever present in this Hall giving to it a spiritual atmosphere. It would therefore be most appropriate if this Hall could be used each working day for College prayer, of however short duration it may be.

I need hardly say that my brothers and I are very thankful to the College authorities for having given us an opportunity to put up this Hall, which, besides perpetuating the name of our dear, departed brother, can fill a useful place in the cultural and spiritual life of this College. This Hall will be one more link binding us to Udupi which is already so sacred to us through the memories of our revered father, which are enshrined there.

I cannot conclude without making a reference to the Swamijis, the heads of the eight Mutts, worshippers of Lord Krishna, who make Udupi the holy place that it is. We hold the Swamijis in the highest veneration not only

because they are holy men in themselves, but also because they walk and live in the tradition of the Swamijis of the last generation, whose blessings contributed to the greatness of our revered father in the shelter of whose name, we, the sons, are living and prospering today.

Your Highness, it remains for me only to mention the pride and gratitude with which you have filled me and my brothers finding time to declare this Hall open. My brother Ramakrishna, after whom this Hall has been named was a student of the Maharajah's College, Mysore, when he died. What good fortune that be who bears the title which has given the name to that College, should be here today to bless and honour a function associated with that boy! As the head of a State which has been for generations regarded as a Model State, as a member of a historic and illustrious ruling house, your place is in the very front rank of our country's worthies. It has been a matter of joy to all of us, particularly us, Kannadigas, to observe the rapid progress your State has been making under your inspiring leadership. To say that is not enough. My brothers and I, in a special sense, have been your subjects and the recipients of your patronage. Mysore has been the field of our business activities for the past thirty years and the progress we have made there would have been impossible but for the gracious patronage accorded to us by the late Highness, your predecessor, by the late Yuvaraja, your father and by you. Permit us, your Highness, to offer our humble thanks for all your past kindness to us and for your gracious condescension today in consenting to declare open this Hall.

ಮೈಸೂರಿನ ರಾಜಪ್ರಮುಖರು ದಿನಾಂಕ ೪—೧—೧೯೫೩ರಲ್ಲಿ ಕಾಲೇಜಿನಲ್ಲಿ 'ರಾಮಕೃಷ್ಣ ಸ್ಮಾರಕ ಮಂದಿರ'ದ ಉದ್ಘಾಟನಾಸಮಾರಂಭವನ್ನು ನೆರವೇರಿಸುವಂತೆಯೂ, ಆ ಮಂದಿರದಲ್ಲಿ ಶ್ರೀಮನ್ಮಧ್ವಾಚಾರ್ಯ ಮತ್ತು ಶ್ರೀಮದ್ವಾದಿರಾಜರ ಭಾವಚಿತ್ರಗಳನ್ನು ಅನಾವರಣಗೊಳಿಸುವಂತೆಯೂ ವಿನಂತಿಸುವ, ಕಾಲೇಜು ಟ್ರಸ್ಟಿನ ಸದಸ್ಯರಾದ ಡಾ. ಸುಂದರರಾಮ ಪೈಗಳವರ ಭಾಷಣ.

ಸನ್ಮಾನ್ಯ ರಾಜಪ್ರಮುಖರೇ, ಸಹೃದಯರೇ,

ಇಂದು ನೀವೆಲ್ಲರೂ ಕಲೆತಿರುವುದು ಆನಂದದ ಸಂಗತಿಯಾಗಿದೆ. ಕನ್ನಡ ರಾಜಪ್ರಮುಖರು ನಮ್ಮೂರಿಗೆ ಚಿತ್ತೈಸಲಿರುವರೆಂಬ ಶುಭವಾರ್ತೆಯನ್ನು ಕೇಳಿ ಅವರ ದಿವ್ಯಹಸ್ತದಿಂದ ನಮ್ಮ ಕಾಲೇಜಿನ ನೂತನ ಸಭಾಭವನದ

ಉದ್ಘಾಟನೆಗೂ, ಅದರಲ್ಲಿ ಶ್ರೀಮಧ್ವಾಚಾರ್ಯರ ಹಾಗೂ ಶ್ರೀವಾದಿರಾಜರ ಭಾವಚಿತ್ರಗಳನ್ನು ಅನಾವರಣಗೊಳಿಸುವುದಕ್ಕೂ ನಿಶ್ಚಯಿಸಿ, ರಾಜಪ್ರಮುಖರನ್ನು ಈ ವಿಚಾರವಾಗಿ ಅರಿಕೆಮಾಡಿಕೊಂಡಾಗ, ಅವರು ಸಂತೋಷದಿಂದ ಅದಕ್ಕೆ ಒಪ್ಪಿಗೆಯನ್ನಿತ್ತುದು ಪ್ರಶಂಸನೀಯವಾದ ವಿಚಾರವಾಗಿದೆ. ಈ ಸಮಾರಂಭದ ಸುಸಂದರ್ಭದಲ್ಲಿ ಶ್ರೀ ಮಧ್ವಾಚಾರ್ಯರ ಮತ್ತು ಶ್ರೀವಾದಿರಾಜ ಯತಿಗಳ ಕುರಿತು ಎರಡು ಮಾತುಗಳನ್ನಾಡುವುದು ಅಪ್ರಸ್ತುತವಾಗಲಾರದು.

ಶ್ರೀಮನ್ಮಧ್ವಾಚಾರ್ಯರು ಸುಮಾರು ಕ್ರಿ. ಶ. ಹದಿಮೂರನೆಯ ಶತಮಾನದಲ್ಲಿ ಉಡುಪಿಯ ಸಮೀಪದ ಪಾಜಕ ಕ್ಷೇತ್ರದಲ್ಲಿ ಜನಿಸಿದರು. ಶ್ರೀವಾಯುದೇವರ ಅವತಾರ ಸಂಭೂತರಾದ ಇವರು ಬಾಲ್ಯದಲ್ಲಿ ತನ್ನ ತಂದೆತಾಯಿಗಳನ್ನು ಅದ್ಭುತಲೀಲೆಗಳಿಂದ ಅಚ್ಚರಿಗೊಳಿಸಿ, ತಾರುಣ್ಯದಲ್ಲಿ ಸಂಸಾರ ವಿರಕ್ತಿಯನ್ನು ತಾಳಿ, ಸನ್ಯಾಸ ದೀಕ್ಷೆಯನ್ನು ವಹಿಸಿದರು. ಆಧ್ಯಾತ್ಮಿಕ ತಳಹದಿಯ ಮೇಲೆ ಕಟ್ಟಲ್ಪಟ್ಟ ನಮ್ಮ ಭಾರತವರ್ಷವು ತನ್ನ ಅಸ್ತಿತ್ವವನ್ನು ಕಳಕೊಳ್ಳುವ ಪ್ರಸಂಗ ಬಂದೊದಗಿದಾಗ ನಾಸ್ತಿಕ ಪಂಥವನ್ನು ನಿರಸನಗೊಳಿಸಿ, ಪ್ರಪಂಚದ ಸತ್ಯತ್ವವನ್ನು ಕಂಡುಹಿಡಿದು, ಪರಮಾತ್ಮ-ಜೀವಾತ್ಮರ ಸ್ವರೂಪ ಭೇದವನ್ನೂ, ಭಕ್ತಿಯಿಂದಲೇ ಮುಕ್ತಿಯ ಮಾರ್ಗವನ್ನೂ ಪ್ರತಿಪಾದಿಸಿದವರವರು. ಇವರ ಮಾರ್ಗವನ್ನೇ ಅನುಸರಿಸಿ ಬಂಗಾಳದಲ್ಲಿ ಚೈತನ್ಯರು ಚೈತನ್ಯಪಂಥವನ್ನೂ, ಗುಜರಾತಿನಲ್ಲಿ ವಲ್ಲಭಾಚಾರ್ಯರು ಪುಷ್ಟಿಮಾರ್ಗವನ್ನೂ ಕಂಡುಹಿಡಿದು ಭಕ್ತಿ ಪಂಥವನ್ನು ಸ್ಥಾಪಿಸಿದರು. ಇದೇ ರೀತಿಯಾಗಿ ಆಸೇತು ಹಿಮಾಚಲ ಪರ್ಯಂತ ಅಲ್ಲಲ್ಲಿ ದ್ವೈತತತ್ವಗಳನ್ನು ನೆಲೆಗೊಳಿಸಿ, ತನ್ನ ಅಘಟಿತ ಘಟನಾ ಚಾತುರ್ಯದಿಂದ ಜನರ ಮನಸ್ಸನ್ನು ಭಕ್ತಿಪಥದಲ್ಲಿ ಸ್ಥಿರಗೊಳಿಸಿದರು. ಉಡುಪಿಯ ಸಮೀಪದ ಮಲ್ಪೆಯ ಸಮುದ್ರತಟದಲ್ಲಿ ದ್ವಾರಕೆಯ ಶ್ರೀಕೃಷ್ಣಮೂರ್ತಿಯ ವಿಗ್ರಹವು ಗೋಪೀಚಂದನದಲ್ಲಿ ಅಡಕವಾಗಿ ಬರುತ್ತಿರುವುದನ್ನು ಯೋಗದೃಷ್ಟಿಯಿಂದರಿತು ವರ್ತಕರ ಹಡಗು ಬಿರುಗಾಳಿಯ ಹೊಡೆತದಿಂದ ಎಲ್ಲೆಲ್ಲಿಯೂ ಆಶ್ರಯವನ್ನು ಪಡೆಯಲಾರದೆ ಮಲ್ಪೆಯ ಬಂದರವನ್ನು ತಲುಪಲು ತವಕಪಡುತ್ತಿದ್ದು ಆಚಾರ್ಯರನ್ನು ಮರೆಹೊಕ್ಕಾಗ ತನ್ನ ಕಾವಿಬಟ್ಟೆಯನ್ನು ಬೀಸಿ ಗಾಳಿಯನ್ನು ತಡೆದು ಹಡಗು ತಡಿಗೆ ಬರುವಂತೆ ಮಾಡಿದಂದಿನಿಂದಲೇ ಮಲ್ಪೆಯ ಪ್ರಕೃತಿಯ ಆನುಕೂಲ್ಯವನ್ನೂ, ನಿಸರ್ಗ ರಮಣೀಯತೆಯನ್ನೂ ಜನತೆಗೆ ವ್ಯಕ್ತವಾಗುವಂತೆ ಮಾಡಿದರು. ಹಡಗಿನ ವರ್ತಕನಿಂದ ಎರಡು ಗೋಪಿ ಹೆಂಟೆಯನ್ನು ತೆಗೆದುಕೊಂಡು ಅದರಿಂದ ಬಾಲಕೃಷ್ಣ ಪ್ರತಿಮೆಯನ್ನು ಪಡೆದು ಇಲ್ಲಿ ಪ್ರತಿಷ್ಠೆಗೊಳಿಸಿ, ಭಾರತದ ತೀರ್ಥಕ್ಷೇತ್ರಗಳಲ್ಲಿ ಸುಪ್ರಸಿದ್ಧ ಯಾತ್ರಾಸ್ಥಳವಾಗಿ ಉಡುಪಿಯು 'ದಕ್ಷಿಣ ದ್ವಾರಕೆ' ಎಂದು ಪ್ರಸಿದ್ಧಿಪಡೆವಂತೆ ಮಾಡಿದರು. ಮಾತ್ರವಲ್ಲದೆ ಅಷ್ಟಮಠಗಳನ್ನೂ ಯತಿಗಳನ್ನೂ ನೇಮಿಸಿ, ಶ್ರೀಕೃಷ್ಣ ಪೂಜಾವಿನಿಯೋಗಗಳೂ, ಧರ್ಮಪ್ರಚಾರ ಕಾರ್ಯವೂ ಸಾಂಗವಾಗಿ ನೆರವೇರುವಂತೆ ಮಾಡಿ ಕೀರ್ತಿಗಳಿಸಿ ಮೆರೆದರು.

ಶ್ರೀಮದ್ವಾದಿರಾಜರು ಸುಮಾರು ಕ್ರಿ. ಶ. ಹದಿನೈದನೆಯ ಶತಮಾನದಲ್ಲಿ ಜನ್ಮವೆತ್ತಿ ಶ್ರೀಮದಾಚಾರ್ಯರ ಸೋದರ ಸಂಸ್ಥಾನವಾದ ಸೋದೆಮಠದ ಯತಿಪುಂಗವರಾಗಿ ಮೆರೆದು, ಸಮೀರಸಿದ್ಧಾಂತವನ್ನು ಪ್ರತಿಪಾದಿಸುತ್ತಾ ಸಮಸ್ತ ಭಾರತದ ಮಾಯಾವಾದಿಗಳನ್ನು ಗೆದ್ದು 'ವಾದಿರಾಜ'ರೆಂದು ಅನ್ವರ್ಥನಾಮವನ್ನು ಪಡೆದರು. ದಯಾಳುವಾದ ಈ ಮಹನೀಯರು ಸಕಲ ತೀರ್ಥಕ್ಷೇತ್ರಗಳನ್ನೂ ಸಂದರ್ಶಿಸಿ, ಅನೇಕ ಅದ್ಭುತಮಹಿಮೆಗಳನ್ನು ತೋರಿಸುತ್ತಾ, ವಿಜಯನಗರದ ಅರಸರಾದ ಅಚ್ಯುತರಾಯ, ಕೃಷ್ಣರಾಯ, ವೀರವೆಂಕಟಪತಿರಾಯರ ಪ್ರೀತಿಯ ಗುರುಗಳಾಗಿ ಮೆರೆದರು. ಉತ್ತರ ಕನ್ನಡ ಜಿಲ್ಲೆಯ ಸೋದೆಯಲ್ಲಿದ್ದ ವಿಜಯನಗರದ ಪಾಳೆಯಗಾರನಾದ ಅರಸಪ್ಪನಾಯಕನಿಗೆ ಶತ್ರುವಿಜಯದಲ್ಲಿ ಸಹಾಯರಾಗಿ ಅವನಿಂದ ಗೌರವವನ್ನೂ ಪಡೆದು ರಾಜಪದವಿಯನ್ನಲಂಕರಿಸಿದರು. ಇವರು

120 ವರ್ಷಗಳ ವರೆಗೆ ಜೀವಿಸಿದ್ದು ಲೋಕೋಪಕಾರನಿರತರಾಗಿ ಸಂಸ್ಕೃತದಲ್ಲಿ ಅನೇಕ ದ್ವೈತತತ್ವಶಾಸ್ತ್ರಗಳನ್ನು ರಚಿಸಿದುದಲ್ಲದೆ ಕನ್ನಡದಲ್ಲಿಯೂ ಮಾಧ್ವಸಿದ್ಧಾಂತಗಳನ್ನು ಮನೆಮಾತಿನಲ್ಲಿ, ಸರಳಶೈಲಿಯಲ್ಲಿ ಭಕ್ತಿರಸದಿಂದ ತುಂಬಿತುಳುಕುವಂತೆ ಬೋಧಿಸಿದರು. ಅದಲ್ಲದೆ ಮಾಧ್ವಸಮಾಜದ ನೀತಿನಿಯಮಗಳನ್ನೂ, ಮಠ, ದೇವಸ್ಥಾನದ ಕಟ್ಟುಕಟ್ಟಳೆಗಳನ್ನೂ ಏರ್ಪಡಿಸಿದ ಕೀರ್ತಿಶಾಲಿಗಳು. ಈ ಮಹಾತ್ಮರಿಬ್ಬರೂ ನಮ್ಮೆಲ್ಲರಿಗೆ ಧರ್ಮಪಥದ ಮಾರ್ಗ ದರ್ಶಕರಾಗಿ ಮೆರೆಯುತ್ತಿರಬೇಕೆಂಬ ಸದುದ್ದೇಶದಿಂದ ಇಲ್ಲಿ ಅವರ ಭಾವಚಿತ್ರಗಳನ್ನಿರಿಸಲು ನಿರ್ಧರಿಸಿದುದಾಗಿದೆ.

ದಿವಂಗತ ಕುತ್ತಿತ್ತೂರು ಗೋವಿಂದದಾಸರ ಸುಪುತ್ರರುಗಳಾದ ಶ್ರೀ ಸೀತಾರಾಮ ರಾಯರು ಮತ್ತು ಸಹೋದರರು ಮುಕ್ತಹಸ್ತಗಳಿಂದ ಕೊಟ್ಟ ಉದಾರ ಸಹಾಯವು ಈ ಭವ್ಯವೂ, ವಿಶಾಲವೂ ಆದ ರಾಮಕೃಷ್ಣ ಸ್ಮಾರಕಮಂದಿರದ ನಿರ್ಮಾಣಕ್ಕೆ ಹೆಚ್ಚಿನ ಉಪಕಾರವಾಗಿರುತ್ತದೆ. ಈ ಭವನವನ್ನು ರಾಜಪ್ರಮುಖರು ತಮ್ಮ ಅಮೃತಹಸ್ತದಿಂದ ಉದ್ಘಾಟನೆಮಾಡಲಿದ್ದಾರೆ.

ಶ್ರೀಯುತ ಸೀತಾರಾಮ ರಾವ್ ಸಹೋದರರ ತೀರ್ಥರೂಪರವರು ಮಾಧ್ವಸಮಾಜದಲ್ಲಿ ಜನಿಸಿ, ದ್ವೈತ ತತ್ವ ಸಂಪ್ರದಾಯಗಳನ್ನು ಅರಿತು ಮಾಧ್ವಪೀಠಾಧಿಪತಿಗಳ ಆಶ್ರಯದಲ್ಲಿ ನುರಿತು, ಅವರ ಧರ್ಮಕಾರ್ಯಗಳಲ್ಲಿ ನೆರವಾಗುತ್ತಿದ್ದ ಮಹನೀಯರು. ಅವರ ಸುಪುತ್ರರಾದ ಶ್ರೀ ಸೀತಾರಾಮ ರಾವ್ ಸಹೋದರರು ತಮ್ಮ ತೀರ್ಥರೂಪರವರು ತೋರಿಸಿಕೊಟ್ಟ ಧರ್ಮಪಥದಲ್ಲಿ ಮುನ್ನಡೆಯುತ್ತಾ ಮಾಧ್ವಸಂಪ್ರದಾಯಗಳನ್ನು ಅನೂಚಾನ ವಾಗಿ ಪರಿಪಾಲಿಸಿಕೊಂಡು ಬರುತ್ತಾ, ಸಮಾಜೋದ್ಧಾರಕ ಸಂಘ ಮತ್ತು ಸಂಸ್ಥೆಗಳಿಗೆ ಕೊಡುಗೈಯಿಂದ ಧನ ಸಹಾಯವನ್ನೀಯುತ್ತಿರುವುದು ಅಭಿನಂದನಾರ್ಹವಾದ ವಿಷಯವಾಗಿದೆ.

ಅವರೆಲ್ಲರ ಸಹಾಯದಿಂದಾಗಿ ನಿರ್ಮಿತವಾದ ಈ ಸಭಾಭವನದಲ್ಲಿ ಶ್ರೀಮಧ್ವಾಚಾರ್ಯರ ಮತ್ತು ಶ್ರೀ ವಾದಿರಾಜ ಯತಿಗಳ ಭಾವಚಿತ್ರಗಳನ್ನು ಶ್ರೀ ರಾಜಪ್ರಮುಖರು ಅನಾವರಣಗೊಳಿಸುವುದರಲ್ಲಿ ಔಚಿತ್ಯವಿದೆ. ಶ್ರೀಮನ್ಮಹಾರಾಜರವರ ಪೂರ್ವಜರು ಅಗಿಂದಾಗ್ಗೆ ಇಲ್ಲಿಗೆ ಚಿತ್ತೈಸಿ, ತಮ್ಮ ಕುಲದೈವವಾದ ಶ್ರೀಕೃಷ್ಣನನ್ನು ಪೂಜಿಸಿ, ಅಷ್ಟಮಠದ ಯತಿಗಳನ್ನು ಗೌರವಿಸಿಕೊಂಡು ಬರುತ್ತಿದ್ದರು. ಅಂತೆಯೇ ರಾಜಪ್ರಮುಖರು ಅವರ ಸಂಪ್ರದಾಯವನ್ನನುಸರಿಸಿ, ಇಂದಿಲ್ಲಿಗೆ ದಯಮಾಡಿಸಿದುದರಿಂದ ಅವರ ಹಸ್ತದಿಂದ ಈ ಭಾವಚಿತ್ರಗಳನ್ನು ಅನಾವರಣಗೊಳಿಸುವುದೇ ಆ ವಿಶೇಷತೆಯಾಗಿದೆ.

ಈ ಭಾವಚಿತ್ರಗಳನ್ನು ಸೋದೆಮಠದ ವಾದಿರಾಜರ ಪೀಠಾಧಿಪತಿಗಳಾದ ಶ್ರೀ ಶ್ರೀ ವಿಶ್ವೋತ್ತಮತೀರ್ಥ ಶ್ರೀಗಳವರು ಅನುಗ್ರಹಪೂರ್ವಕ ನಮ್ಮ ಕಾಲೇಜಿಗೆ ದಾನಮಾಡಿರುತ್ತಾರೆ. ಸೋದೆ ಶ್ರೀಪಾದಂಗಳವರು ತಮ್ಮ ಪೂರ್ವಾಶ್ರಮದ ಸಹೋದರರಾದ ಶ್ರೀಯುತ ಪಿ. ಶ್ರೀಪತಿ ಆಚಾರ್ಯರ ಮೂಲಕ ಈ ಕಲಾಶಾಲೆಗೆ ಸಹಾಯವನ್ನು ಒದಗಿಸುತ್ತಿರುವುದು ಪ್ರಶಂಸನೀಯ ವಿಚಾರವಾಗಿದೆ.

ಈ ಶುಭಕಾರ್ಯವನ್ನು ನೆರವೇರಿಸಿಕೊಡುವಂತಹ ನಮ್ಮ ಪ್ರಾರ್ಥನೆಯನ್ನು ಮನ್ನಿಸಿದುದಕ್ಕಾಗಿ ಮತ್ತೊಮ್ಮೆ ರಾಜಪ್ರಮುಖರ ಉಪಕಾರವನ್ನು ಸ್ಮರಿಸಿ, ಈ ನೂತನ ಸಭಾಭವನವನ್ನು ಉದ್ಘಾಟಿಸುವಂತೆಯೂ, ಭಾವಚಿತ್ರಗಳನ್ನು ಅನಾವರಣಗೊಳಿಸುವಂತೆಯೂ, ನಿಮ್ಮೆಲ್ಲರ ಪರವಾಗಿಯೂ, ನಮ್ಮೆಲ್ಲರ ಪರವಾಗಿಯೂ ಸವಿನಯಪೂರ್ವಕ ಮಹಾರಾಜರನ್ನು ವಿನಂತಿಸಿಕೊಳ್ಳುತ್ತೇನೆ.

Speech of his Highness Maharaja Sri Jaya Chamaraja Wadiyar Bahadur, G. C. B, G. C. S. I., Maharaja of Mysore, on the same occasion.

Mr. Seetharama Rao, Dr. Pai, Dr. Sunder Ram Pai, Ladies and Gentlemen,

LET me express my sincere thanks for the very warm welcome you have given me and the generous and affectionate terms in which you have referred to me in your addresses. I am really happy to visit this famous place of pilgrimage.

I must congratulate Mr. Seetharama Rao and his brothers on the thoughtful way in which they have perpetuated the memory of their brother the late Sri Ramakrishna. Among the modes of philanthropy, nothing is more sacred or more useful than a contribution to the cause of education. The hall they have endowed is a precious addition to your magnificent building. Public help in favour of educational institutions like yours, receiving limited Government aid, is obviously quite essential, if the schools and colleges are to meet today's growing educational requirements. In this light, the example of Mr. Seetharama Rao and his brothers deserves emulation. The deep respect and devotion in which their family holds their pious ancestor Sri Govinda Das has undoubtedly inspired this noble act on their part. I am happy to observe their attitude, and appreciate Mr. Seetharama Rao's emphasis on the efficacy of prayer and his suggestion that the management may give suitable consideration to conducting common prayers in the hall. I am glad that Mr. Seetharama Rao is so proud of his association with Mysore. As a matter of fact he belongs as much to Mysore now as to Udipi or Madras. I have very great pleasure in associating myself with the opening of this building named after the late Sri Ramakrishna.

I have learnt with interest the remarkable progress achieved by the M. G. M. College within a brief period of four years. Thanks to the enterprise and devotion of the Management, the public-spirited support of the citizens of this place, and the help given by the Government of Madras, this College has flowered into its present shape. It has a well constructed and well equipped

building. Laboratories, library, playground and other amenities required in a College are provided in reasonable measure. It seems to me that no institution, similarly placed, could have done more. It is gratifying to learn that the strength of the College has increased fourfold and there is also a Science course provided now. I hope the day is not far off when you may realize your wish to develop into a first grade College with degree courses. It is also natural that you look forward with such eagerness to the establishment of a Medical College in Udupi from the next academic year, as a result of the efforts of the Academy of General Education. Let me hope that Udupi, the well-known seat of Sanskrit scholarship, will ere long be the centre of all branches of modern general and technical education in this part of the country and meet the aspirations of the younger generation, anxious to play their worthy part in an Independent India, with endless opportunities for distinction and service. A College like yours should never be content with fulfilling the academic requirements of the young. Let not the training of the young be merely intellectual and informative. Let us develop their physique; discover and encourage their creative talents by providing in an ample measure, activities which you call 'extra curricular'. I am pleased to learn from your address that there is no lag of such healthful activites in your College. Again we are all too familiar with the deplorable fall in standards of education both in the general and technical courses. It is essential to check these trends of deterioration by conscious efforts, and that is possible only where the teachers work with a missionary zeal, and the students follow virtues of discipline, devotion to studies and respect for their masters. Above all, let us remember that education is worthless if it will not develop and chasten our personality and make us worthy citizens of a civilized society.

Finally, I am extremely happy that I am called upon to unveil the portraits of the two saints, Sri Madhwacharya and Sri Vadiraja Swami, which to me is in the nature of a sacred act. I need not dwell at length on their greatness and the greatness of their philosophy which are too well known to you. Sri Madhwacharya is among the most outstanding philosophers and religious teachers of India. He emphasised the 'transcendent' aspect of 'Brahman' without minimising the importance of the 'immanent' aspect; in

the light of the whole of the Vedic teaching. His chief contribution lies in tracing the whole universe, without any presupposition, to 'Brahman' and 'Brahman' alone. The one implication of his philosophy is that nothing in the Universe is superimposed or unreal. The work of Brahman, the whole Universe, is real (*Satya*) and enduring (*Nitya*).

Sri Vadiraja is a devout follower of Sri Madhwacharya. He expounded and interpreted Madhwa's thoughts in Kannada and interpreted his teachings in a manner understood even by laymen. No greater ornaments could decorate this fine hall than these precious portraits of two of Bharat's greatest sages. It is undeniable that the constant memory of such great men will inspire the youth, passing through the College, with a deep sense of religious fervour and moral feeling.

In conclusion, I must say that this visit to Udupi has been a very happy experience to me. I see that this town is full of potentialities for the future. Udupi is not merely a place of pilgrimage. Great spiritual and moral values have radiated from the famous temple of Sri Krishna and the sacred Mathas of this holy town for ages, and form a valuable part of our cultural heritage. I am sure you are proud of this.

I now take great pleasure in declaring open the Academy Hall and in unveiling the portraits of Sri Madhwacharya and Sri Vadiraja Swami. May Lord Krishna bless your endeavours.

Fourth Annual Report of the College (1952-53)

Mr. Pai, Ladies and Gentlemen,

I have great pleasure in presenting to you a brief report on the working of the College for the academic year 1952—1953 which is drawing to a close.

1. Courses and Strength

No new courses were opened during the year. The student-roll went up this year mainly because of the introduction of Science courses in 1951—1952. The University was good enough to accord permission to increase the seats in Physics and Chemistry from 96 in 1951-52 to 128 during the current year. All these seats were filled without difficulty; in fact we had to reject a number of applications for admission to these courses.

Our strength at the beginning of the year was

Junior Intermediate:	202
Senior Intermediate:	138
Total	340

A small number of students discontinued their studies in the course of the year and our strength now is 329—195 in the Junior Intermediate and 134 in the Senior Intermediate.

2. Admission of Women Students

I am glad to report that the University revised its policy in regard to admission of women students in the Intermediate classes, and at the beginning of the year permitted Principals of Colleges in places where there is no separate Women's College, to admit a limited number of women students in the Intermediate classes. Accordingly, we admitted all the 21 women students who applied for admission.

3. Staff

There were a number of changes in the staff during the year, especially in the English Department. This was mainly because of the generous policy of the Management not to hinder the prospects of such teachers as secured

better jobs nearer their own homes. The Management having found that this policy caused considerable dislocation in the teaching work of the College, has now resolved to insist upon all teachers to give sufficient notice before they desire to leave the service of the College, in accordance with the terms of their service agreement.

Mr. M. V. Narayana Rao was appointed to the English Department at the beginning of the year to fill the extra post in the department necessitated by the increase in the number of students.

Miss A. Jayavanti, B. A. (Hons) Tutor in English resigned her post in the College in August 1952 on securing a Lecturership in Narayana College, Quilon. In her place was appointed Mr. Sankaran Kutti, B. A. An additional Tutor in the department was appointed towards the end of August 1952. He was Mr. V. Gopinathan, B. A. But Mr. Gopinathan resigned in November 1952 when he secured a post in the Education Department of Travancore—Cochin State. In his place, Mr. C. S. Narayana Rao, B. A. (Hons.) was appointed. A great loss to the English department was caused in October 1952 when Mr. K. Sivananda Kamath, M. A., Lecturer, resigned his post to take up a Lecturership in Government Arts College, Chittur—Cochin. Mr. Kamath served this College from its very inception and was a popular and successful teacher. His place was taken by Mr. D. R. Vasudeva Rao on 20—10—'52. Unfortunately he too resigned his post on his appointment as Lecturer in the Andhra University in January, 1953 thus causing very great dislocation in the teaching work of the department. Mr. M. Nagappa, M. A., was appointed to the vacancy on 15—1'—'53 and he worked in the College till the 7th February when he suddenly sent in his resignation and left the place on the ground that the climate of Udipi did not suit his health. This necessitated a number of changes in the teaching work of the department.

Additional teachers had to be appointed in the Kannada, Physics and Chemistry departments this year to cope with the increase in the strength of the College, Mr. S. K. Sripathy Acharya, Vidwan, was appointed Tutor in July, 1952; Mr. H. Bhasker Bhat, B.Sc., joined as Demonstrator in Chemistry,

and Mr. U. Srinivas Upadhya, B. Sc., as Demonstrator in Physics. Mr. B. Anantha Shenoy, B. Sc., Demonstrator in Physics, left the College towards the end of July, and in his place Mr. S. V. Krishna Rao. B.Sc., was appointed Demonstrator in August, 1952. Mr. V. S. Jacob, B. Sc., was appointed Demonstrator in Natural Science in July, 1952.

There were some changes in the clerical staff of the College during the year. Mr. P. K. Damodaran, Additional Clerk and Manager of the Hostel, left the College at the end of March, 1952 and Mr. T. Devanna Pai came as Manager of the Hostel and additional Clerk in June, 1952. He left the College towards the end of August 1952 and Mr. Y. Srinivasa Rao, Head Clerk, was transferred to the Hostel as Manager. Mr. K. Shankernarayana Kini was appointed Head Clerk in September, 1952.

Our Librarian, Mr. U. Ratnakar Pai, was sent by the Management for training in Library Science to Madras, and after undergoing the training and obtaining the University Certificate in Librarianship, he rejoined the College in July, 1952.

4. Our Distinguished Visitors

July 1952: Mr. Kota Sivarama Karantha, Kannada Writer.

August, 1952: Mr. B. Raghava Baliga, M, A., Principal, Govt. Training College, Mangalore; Dr. R. Nagan Gowd, Minister for Agriculture, Government of Madras.

September, 1952: Mr. A. B. Shetty, Minister for Health, Government of Madras; Mr. C. A. Ramakrishnan, I. C. S., District Collector, South Kanara.

October, 1952: Dr. U. Krishna Rao, Minister for Industries, Govt. of Madras; Dr. Dattatriya Sanadi, M. A., Ph. D. of California University, U. S. A.

November, 1952: Prof. K. A. Krishnamurti, M.A., St. Aloysius' College, Mangalore; Mr. Burli Bindu Madhava, Editor, 'Minchina-

balli", Dharwar; Messrs. Chengalraya Iyer & C. Ranganath Iyengar, S. I. T. U. Madras.

December, 1952: Rashtrakavi M. Govinda Pai; Prof. V. Sitaramayya, M.A., of Bangalore; Mr. V. Balagangadhar Menon, B.A., (HONS.) Municipal Commissioner, Palghat.

January, 1953: His Highness the Rajapramukh of Mysore; Mr. K. Sitarama Rao Modern Cafe, Madras; Mr. B. N. Datar, Deputy Home Minister, Government of India; His Holiness the Swamier of Sri Partakali Gokarn Mutt; Mr. Kurtukoti, Retired Principal of Dharwar Training College; Mr. Bharadwaj, Editor, "Chitragupta", Bangalore; Prof. B. Venkateshachar, Retired Director, Indian Institute of Science, Bangalore.

February, 1953. Mr. V. D. Danty, Deputy Auditor General, Govt. of India & Mrs. Danty; Mrs. Savitri Nagan Gowd; Mr. U. Parasuram Nayak, Deputy Collector, Mangalore; Mr. Gururaja Rao Joshi of Dharwar; Mr. Ralph Purcell & Mrs. Purcell of the American Consulate and Cultural Affairs, Bangalore; Dr. A. C. Rebello, President, Indian Institute of Dermatology.

March, 1953: Sri Sivaswamiji of Arya Samaj.

We thank all these ladies and gentlemen for their visits.

5. A Brief Review of the Work of the College

(*a*) General

College life both in the academic and extra-curricular fields continued to be active and fruitful throughout the year. The College attaches great importance to discipline and character, and I am glad to report that the tone and discipline of the institution were excellent. Our students coming mostly

from High Schools in rural parts naturally take some time to accustom themselves to the more responsible atmosphere of a College, and it is gratifying to note that we had no serious problem of discipline to tackle in the College.

(*b*) **University Examination Results, 1952:**

Although our results in the University Intermediate Examination held in March, 1952 were not so brilliant as those of 1951, we have no reason to feel discouraged. The number of students in the Senior class in 1951-1952 was small. We sent up 52 students for the examination and 32 secured complete pass, including three First Classes. There were a number of distinctions in various subjects.

(*c*) **College Hostel:**

There was an increase in the number of students who applied for Hostel accommodation this year; but unfortunately as we have no separate Hostel block, the arrangements made last year to accommodate resident students in a portion of the College buildings had to be continued. As the number seeking admission was larger than could be accommodated in this small block, the College had to rent out rooms outside the College campus for a limited number of residents. This can by no means be regarded as a satisfactory solution, as the premises rented out are not quite satisfactory, in addition to their being situated at a considerable distance from the main Hostel. We had 35 resident students in both the Hostels at the beginning of the year. Some of the students left the Sub-Hostel because of the unsatisfactory nature of accommodation available there, and at the end of the year, we had only 27 students in both the Hostels, the Main Hostel being full. A suitable Hostel capable of accommodating at least 100 students is an urgent necessity for the College. A number of students have now to live in rooms in the town and it is difficult for the Principal and the Staff to have proper and systematic supervision over these students. I hope that it will be possible for the Management to construct a separate Hostel Block soon. Messrs. Jacob and Sankaran Kutty were appointed Deputy Wardens of the Hostels for the year, and I am grateful to them for their co-operation.

The College Canteen continued to be very popular and provided afternoon lunch to a large number of day scholars at a very reasonable rate. The average monthly charge in our Hostel is as low as Rs. 30/- per month, but we are able to meet the deficit to some extent from the sale proceeds of the Canteen, although even here our charges are lower than those in many of the Hostels in the town. This is possible because of the economic management of the Hostel. My thanks are due to Messrs. P. Narayana Iyengar and K. S. Haridas Bhat and U. L. Acharya, members of the Hostel Committee for their help in running the Hostel. I must also thank Dr. K. L. Aithala and Mr. K. Padmanabha Pai for meeting the expenses towards special Social gatherings held in the Hostel during the year.

(*d*) **Academic work and College Examinations:**

Academic work went on smoothly throughout the year, although the frequent changes in the staff of the English Department caused considerable disturbance in the continuity of the work in that department. Class Tests and Examinations were held regularly and Progress reports were sent to parents every term.

(*e*) **Medical Inspections:**

The Medical Inspection of the students was conducted by Dr. K. L. Aithala, M. B., B. S., our Medical Adviser, for men students and by Dr. Miss Prabhavati Aiman, M. B., B. S., of the Basel Mission Hospital, for women students. I am glad to report that the general health of our students was satisfactory. I am grateful to both the doctors for their help and co-operation.

(*f*) **The College Library and Reading Room:**

Our College Library is growing rapidly and this year we added nearly 3204 books to the Library, purchased at a cost of Rs. 8,500/-. This number includes nearly 2166 books purchased at a cost of Rs. 2,000/- from Mr. K. M. Bhatji of Karkala out of the valuable collection belonging to his brother, the late Dr. K. S. Bhat. The number of books in the Library exceeds 6500. I am proud to report that our Library has a good collection of recent and uptodate books on all subjects and I can confidently say that our Library promises

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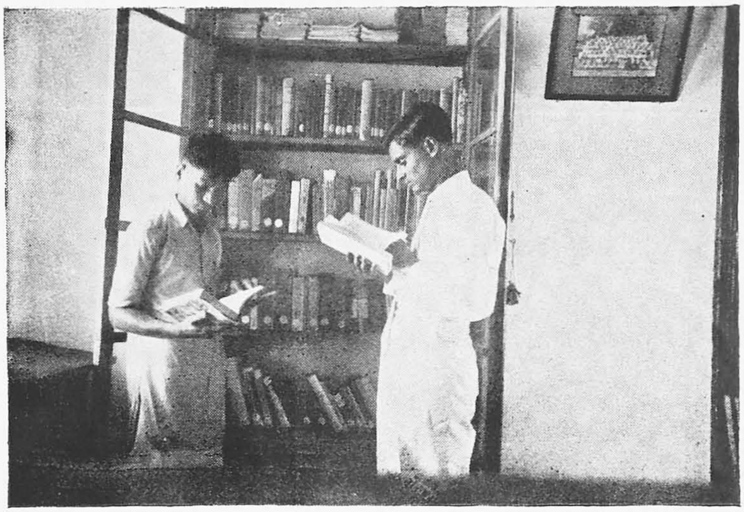
COLLEGE LIBRARY

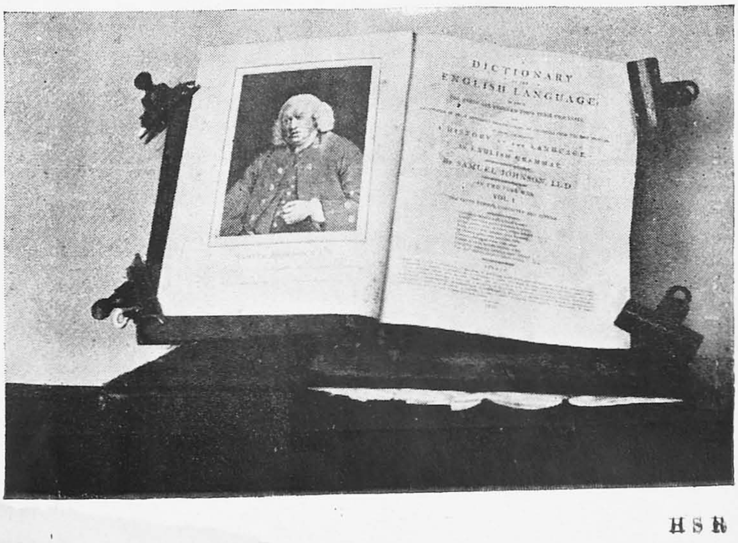


H S R

"In deep study"

A corner of the Reading Room

M S S



Jhonson's Dictionary:
A rare edition (1798)

H S R

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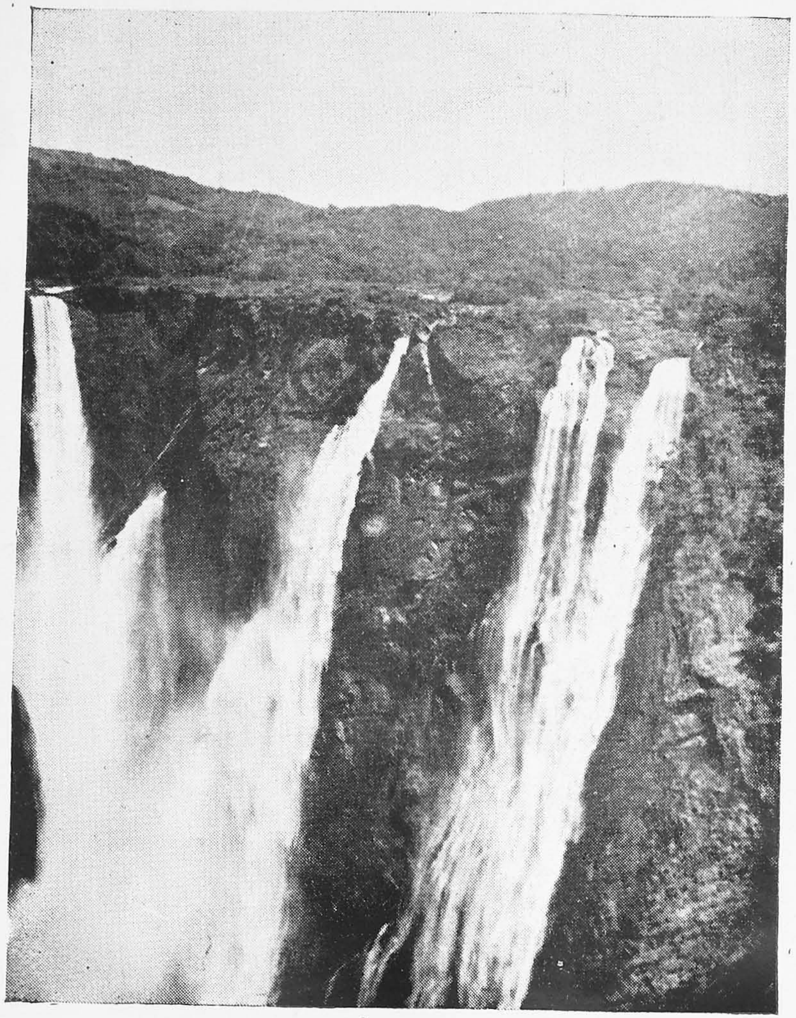
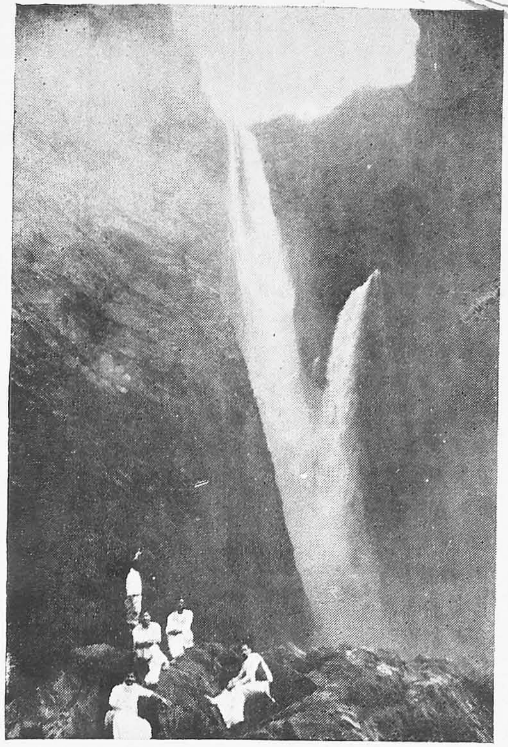


HSR

Jog Falls

TO JOG FALLS & BHADRAVATI



KSHB

"Into the depths, but not too deep!

to be one of the best College libraries in the State. I should particularly like to mention the fact that we have complete sets of most of the English and European classics, a set of rare books on Economics and Sociology, and a number of old and rare editions of the works of Dickens, Johnson, Scott and other authors, some of them dating back to the life time of their authors. We have also a most uptodate collection of books on General and Shakespearian criticism and English Literary History. Our Kannada, Hindi and Science sections are also well-stocked, and we are rapidly building up our Economics and History sections so as to provide for our B. A. course which we propose to introduce next year. The Reading Room is provided generously with papers and periodicals, both Indian and foreign, and we subscribe for nearly 80 periodicals.

The Library and Reading Room was shifted from its temporary habitation in the Languages Hall last year to its new premises on the upper floor of the Administration Block. New tables and chairs and almirahs were purchased for the Library at a cost of Rs. 1245/- during the year. I acknowledge with gratitude gifts of books to the Library made by Dr. U. S. R. Pai, Mr. T. A. Pai, Mrs. M. V. Kamath, Mr. A. L. N. Rao and others.

(*g*) **Science Laboratories:**

The overhead water tank was completed in June 1952 and water connections were made available to the Science Laboratories and the Administration Block in July. Our laboratories are fully equipped and an amount of Rs 21,663—6—0 was spent during the year on the equipment.

(*h*) **Games and Recreation:**

Our Athletic Association was very active this year. We introduced this year Tennis, Basket ball and Ping-pong, and Throw ball and Net ball and Shuttle-cock for women students. Our Badminton team played a number of matches in Chikmagalur tournament and having entered the semi-final round, lost to the Mysore Champions. Many of our students including girls participated in the Republic Day Sports and Municipal Gymkhana tournaments, and we won in Volley-ball, Cricket and Ring-tennis. We entered the Inter-

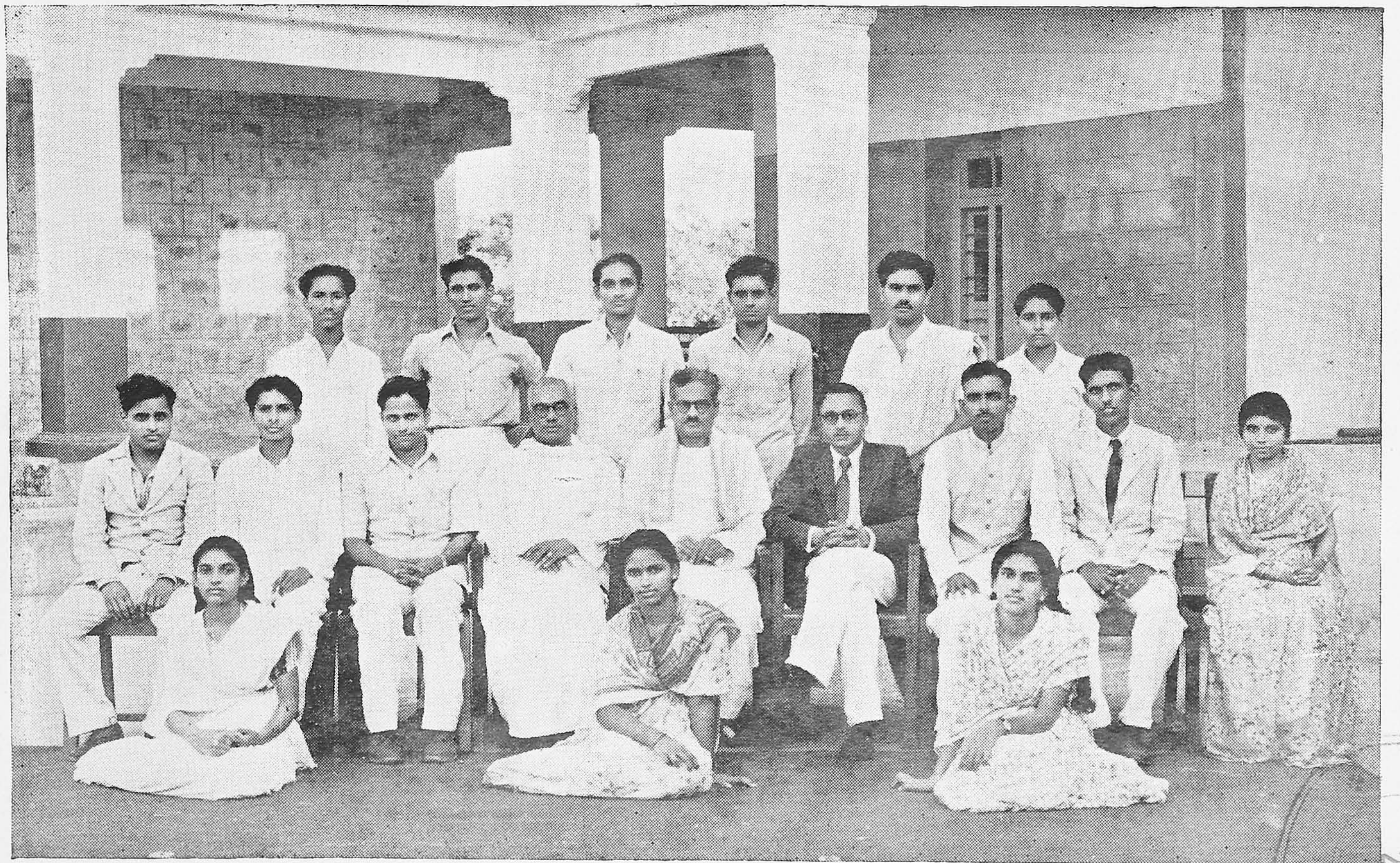
collegiate Cricket, Basket-ball and Volley ball tournaments; but we lost in all the three. We hope we shall have a better record next year. Our students showed keen interest in Athletic sports, and our Annual Sports Meet held on 14—2—'53 was indeed a grand success. I am thankful to Janab Abdur Rahim Ahmed, Dt. Munsiff, for presiding over the Meet and distributing the prizes to successful competitors. My thanks are also due to Messrs Uberoi Ltd., Coimbatore, for their gift of 6 cups and to the Allied Sports House, Udipi, for their gift of two cups. A full report of the Athletic Association is given in the Appendix to this Report.

(*i*) **The College Magazine:**

We published one issue of "The College Chronicle" during the year. In June 1952 the second issue of the College Annual for 1952 was published. It kept up the high standard achieved by the first issue of 1951 and received praise for its excellent get-up and high literary and artistic standard from many quarters. The College Hostel students published two issues of the Hostel Magazine. I keenly appreciate the valuable help given to me in the editing of the Annual by Messrs K. S. Kamath, and K. S. Haridas Bhat and other members of the Editorial Board.

(*j*) **College Associations and related activities:**

There were 7 Associations at work during the year: (1) The College Union; (2) The Science Association; (3) The Arts Association; (4) The College Players; (5) The Athletic Association; (6) The Indian Languages Association; and (7) The College Social Service League. All the Associations worked vigorously throughout the year and held a number of meetings, which I am glad to say were well-attended both by the students and members of the staff. A full account of the work of these Associations will be found elsewhere in the Report. A number of other activities were carried on by these Associations. The Vanamahotsava was celebrated in July 1952 as usual and a large number of fruit trees were planted to mark the occasion. A beautiful flower garden is being raised in the College. We celebrated the Indian Independence and Republic Days with great enthusiasm. On January 30, 1953 the Sarvodaya Day was observed with great solemnity with prayers from all



College Association:- Office bearers 1952-53

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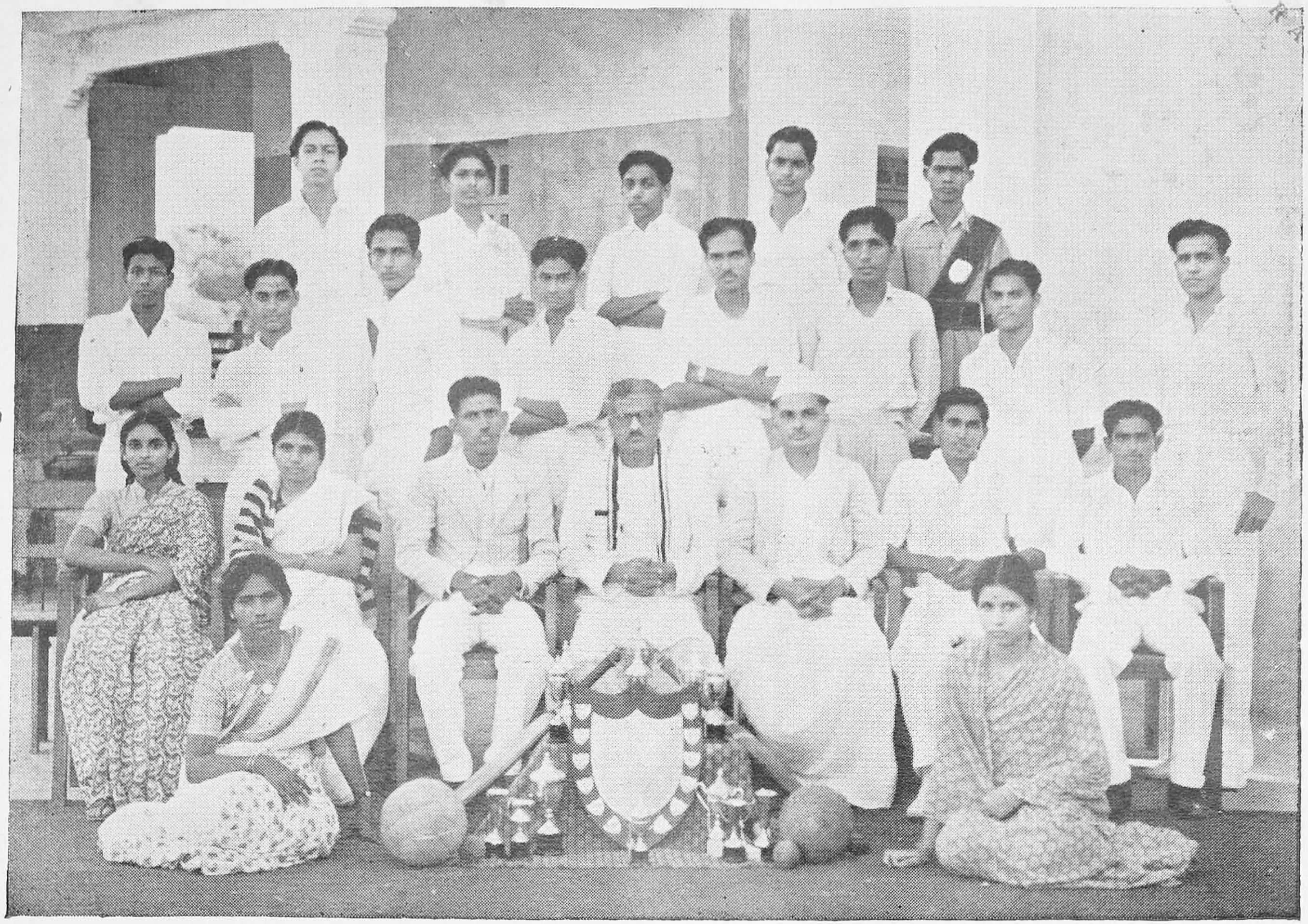

Athletic Associations:- Office bearers

religions and singing of some of the favourite bhajans of Gandhiji. We held meetings in connection with the United Nations Day and the Human Rights Day in October and December 1952 respectively. Prime Minister Nehru's birthday was celebrated on November 14, 1952 with a public meeting and later a largely-attended dinner in the College Hostel given by our Medical Adviser, Dr. K. L. Aithala. The Union Day was celebrated with great enthusiasm on February 21, 1953 with a tea-party to the students and an interesting Fancy Dress Show. Our Social Service League started only recently did some useful work in keeping the College campus clean and tidy and helping our gardeners in maintaining the trees and plants of the College. It is hoped that this new activity will be carried on with greater enthusiasm in the years to come. The College Union also held an interesting session of the College Parlaiment during the year.

(*k*) **College Excursions:**

The year is notable for a number of excursions arranged by the students and members of the Staff Club. Our women students went on an excursion to Mangalore, Bekal and Kanhangad between the First and Third of November 1952. The members of the College Science Association visited the islands of Bahadurgad and St. Mary's at the same time. The Athletic Association went to Shimoga and Chikamagalur to play matches. The Staff Club arranged for four interesting excursions in the course of the year—to Mudbidri, St. Mary's Islands, Bengre, and The Jog Falls in Mysore State.

(*l*) **Other Activities:**

The Natural Science Museum was declared open by Dr. R. Nagan Gowd, Minister for Agriculture and Fisheries on August 28. The Musem is rapidly growing and a large number of botanical and zoological specimens have been secured for the Museum. The Ramakrishna Memorial Hall donated by the Kuthiathur Brothers was declared open by His Highness the Rajapramukh of Mysore on January 4, 1953. Three days later the Canara Industrial and Banking Syndicate Silver Jubilee Memorial Hall was declared open by Mr. B. N. Datar, Deputy Home Minister of the Central Government, under the presidentship of His Holiness the Swamiji of Sri Gokarn Partakali Mutt.

(*m*) **Distinctions secured by our students.**

I am glad to report that the Krupabai Sathyanadhan Gold Medal awarded by the Madras University for 1952 for distinguished merit in Engilish at the Intermediate Examination was won by one of our students, Miss T. Nirmala Pai. Mr. Sheshagiri Prabhu, II U. C. won the second Prize at the Madras University Inter-Collegiate Kannada Debate Competition this year.

6. Scholarships and Fee concessions:

The Annual Haldipurkar Scholarship of the value of Rs. 150/- donated by the Directors of the Canara Industrial & Banking Syndicate Ltd., Udipi was won by Miss T. Parimala Pai of the Junior Intermediate this year. She, however, donated the whole amount of the scholarship to the College and a special Scholarship of the same value was therefore awarded by Dr. T.M.A. Pai, our Correspondent and Managing Director of the Bank to Mr. G. Ramesh Rao, I U. C. who stood second in merit among the Commerce students of the class.

The Special Sanskrit Prize of the value of Rs. 60/- awarded by his Holiness Sri Swamier of Pejavar Mutt was secured by Mr. U. Srinivasacharya for standing first in Sanskrit at the University Intermediate Examination held in March, 1952

The College awarded 42 half-fee concessions to backward students under Rule 92 M. E. R. and 49 half-fee concessions under Rule 32 of the Grant-in-aid Code during the year. Two students belonging to backward communities were awarded Government of India Scholarships, and six students received aid from the Madras Government Harijan Welfare Department. Five students received the State Government Scholarships during the year. A special Scholarship of Rs. 25/- per month and tuition fees for two years has been awarded to Miss S. Shantha by the Udipi Ladies' Committee. It will be thus seen that 106 Students of the College were in receipt of fee concession this year.

7. Government Grants.

The College received the following grants from the Madras Government during the year.

(1) Teaching Grant 1952-1953 .... Rs. 14134-0-0
(2) Equipment Grant (Library) .... Rs. 2521-0-0

Our application for Equipment Grant amounting to nearly Rs. 10,000 is pending with the Government and it is hoped that it will soon be sanctioned after the purchase of the equipment is completed.

8. Gifts to the College.

In addition to various sums collected by the College Collection Committee for the up-keep of the College, our students collected during the year Rs.588/- towards the Electrification Fund of the institution and Rs. 148-8-0 towards the People's Laboratory Fund. I am thankful to all these students for their help and cooperation. The Udipi Ladies' Committee has generously granted Rs. 787-0-3 towards the Electrification Fund of the College. I am grateful to the committee for their help. It is hoped that our College will soon be electrified. Our application to the Government for electric connection is now under the active consideration of the Electricity Department. It is my duty to express our thanks to all the members of the College Collection Committee, especially to Messrs. T. A. Pai and T. R. U. Pai and Doctor K. L. Aithala and Dr. U. Sunder Ram Pai for the keen interest evinced by them in going from house to house to make money collections to the maintenance Fund. I am also grateful to Mrs. Prema A. Pai, Mrs. P. Manorama Achar and Mrs. Kunhikannan for the collections made for the electrification fund by organising a Lucky Dip and sale at the College in January. This brought us Rs. 551—7—6. The College Canteen also made a contribution of Rs. 45-15-5 towards the Fund at a special sale organised by Dr. P. R. Nayak and members of our staff and lady students in January at the time of the Rajapramukh's visit.

It is my duty to thank His Holiness Sri Swamier of Sode Mutt and Mr. P. Sripathy Acharya for their gift of two portraits of Sri Madhwacharya and Sri Vadiraja Swamy. These portraits were painted by Mr. Shirali and were unveiled by the Rajapramukh of Mysore when he declared open the Ramakrishna Memorial Hall on January 4, 1953. My thanks are also due to Mr.

M. S. Shirali for his gift of a painting of Gandhiji unveiled by Sri B. N Datar on January 7, 1953. I am grateful to the Medical Superintendent, Basel Mission Hospital, for sending a number of specimens to our natural Science Museum and to Mr. K. M. Bhatji for presenting to the College a large number of geological specimens consisting of a rich variety of stones from different parts of the world.

9. Finance.

The College Endowment Fund deposited with the Madras University now stands at Rs. 2,49,060/- and a balanee of Rs. 50,940/- has still to be deposited to complete the 3 lakhs required by the University. While our College has been making quick progress it is at the same time essential that it should expand its usefulness by opening new courses in B. A , B. Com and B.Sc. subjects. The Management is bearing a heavy burden in maintaining the College, but undeterred by difficulties, we have again applied for affiliation of the College in the B. A. course from next year. We have provided every facility in the College to make the starting of the B. A. course easy. Our present accommodation and equipment are quite adequate, but the difficulty of an additional endowment which prevented us from starting the B. A. course earlier, still exists and our only hope is that the University will be good enough to give the Management some time to collect the amount. Considering the part which this College has played, even within such a short time as 4 years, in the educational advancement of Udipi, I am sure that the public will co-operate with the Management in achieving our aims. We can expect very little from the State in the present financial position of the country. Today the view that what the country needs is more and more of technical education and training in vocations and professions seems to be gaining ground and there is a feeling that Arts and Science Colleges are a luxury. But those who hold and propagate such views seem to forget that without a braod based general education, no technical or professional training can be really fruitful, and it is only Colleges like ours that can provide such a basic, cultural education. We may have quarrels and differences on the subject of languages and the syllabuses and so on but the truth that a liberal education

is essential for the citizens of a country can never cease to be valid. It is in this spirit that I plead for a larger measure of public support to our College and I sincerely hope that the public of this town and elsewhere will give their sympathy and support to the management in the task of developing this College. I do not want to weary you with a catalogue of our needs. Most of us know what they are—a Hostel Block, quarters for the Principal and at least a few members of the staff, to begin with. I take this opportunity even at the risk of being charged with repetition to make a sincere appeal to the public of all shades of opinion and communities to support our College. Education for the building up of the future citizens knows no "politics", for education is the one single task in which all parties and communities can unite.

10. Conclusion.

It remains now for me to thank all those who have worked for the College - the management, my colleagues on the Staff my student past and present — and all those others who have helped in making this function a success. My thanks are specially due to Mr. T. A. Pai and Mrs. Prema Pai for having readily responded to our invitation. To all the donors who have contributed to the Prize fund and to others who have helped in innumerable ways, I am deeply grateful. I cannot close this report without publicly acknowledging the encouragement and support which the Management has throughout given me individually and collectively. I am indebted greatly to my colleagues for their co-operation—for after all no Principal can achieve anything without the constant cooperation of his colleagues. It is out of this cooperation and mutual loyalty alone that a College can foster the true academic tradition. It has been my good fortune to receive at all times the utmost good will and encouragement from the general public and I deeply appreciate this.

— *H. Sunder Rao,*
Principal.

College Associations 1952—1953.

I. College Union:

President: Sri H. Sunder Rao.
Vice-President. Sri M. V. Narayana Rao.
Secretaries:: Garnet A. Rego; Miss Sumana, B.

1—8—'52:- Sri B. Raghava Baliga (Inauguration). Great things are done when men and mountains meet. This is not done by jostling in the street. Principal H. Sunder Rao presided.

15—8—'52:- Three dramas were enacted. One in English—"Freedom's Fray" and two in Kannada. Dr. S. R. Pai distributed the prizes.

College Parliament:-

13—9—'52:- Mr. K. Sivananda Kamath, Leader of the House. Ganesh Shenoy Leader of the opposition. Principal was the President of the Union. Mr. T. A. Pai was the Speaker.

22—10—'52:- Swami Raghavanandaji on "The values of religion". Mr. M. V. Narayana Rao presided.

24—10—'52:- UNO Day celebrations: Debate. Mr. D. R. Vasudeva Rao presided.

6—11—'52:- Magic performance by Mr. J. R. Kuppuswami.

24—1—'53:- Magic performance by Mr. Roy of Hyderabad.

21—2—'53:- Union Day Function. Fancy Dress and Tea. Morning 8 to 11 A. M.

21—2—'53:- Mr. Ralph Purcell (Valedictory Address). American Education and Society. Principal H. Sunder Rao presided.

2—3—'53:- Sri Shivaswamiji of Arya Samaj; Indian Culture. Principal H. Sunder Rao presided.

2. The Indian Languages Association:

President: Sri H. Sunder Rao.
Vice-President: Sri P Narayana Iyengar & Sri M. K Gangadhar Panikar.
Secretaries: Sheshagiri Prabbu, N. & Keshava Pai, B.

28—7—'52:- Sri K. Shivarama Karanth (Inauguration). "My experiences in Europe". Principal H. Sunder Rao presided.

8—8—'52:- Debate: Music is not necessary for Dramas. Principal H. Sunder Rao presided.

8—11—'52:- Sri Burli Bindu Madhava, Editor, 'Minchinaballi': The ideal of student life. Mr. P. Narayana Iyengar presided.

14—11—'52:- Sri S. K. Sripathi Achar: Kavya Vachana. Principal H. Sunder Rao presided.

5—12—'52:- Sri M. Govinda Pai: The Date of Sri Madhwacharya. Principal H. Sunder Rao presided.

27 -1—'53:- Sri Gururajacharya Joshi (Valedicatory): Religion and God. Principal H, Sunder Rao presided.

3. Arts Association:

President: Sri H. Sunder Rao.
Vice-President: Sri K. S. Haridas Bhat,
Secretary: K. Bhasker Shetty.

20—10—'52:- Hon'ble Dr. U. Krishna Rao, Minister for Industries, Government of Madras (Inauguration). Culture, Sportsman Spirit and Unity. Mr. T. A. Pai, B. COM., M. L. A., presided.

14—10—'52:- Mr. Dattatreya Rao Sanadi, M. A., Ph. D. Life in American Universities. Principal H. Sunder Rao presided.

On Independence Day, 1952, the Association co-operated in organizing an Arts Exhibition in the College which was declared open by Dr. T. M. A, Pai, M. B., B. S.

4—11—'52:- Harikatha performance by a student of our own College Sri B. Keshava Pai.

8—12—'52.- Prof. V. Sitaramiah, M.A.: The Heroines of our Literature. Principal H. Sunder Rao presided.

1—11—'52 to 3—11—'52:- In the month of November, we organised an excursion to Bekal under the guidance of Mr. K. S. Haridasa Bhat, Vice-President.

27—2—'53:- Sri Srinivasa Shetty, B. A., L. L. B. Sin and Science. Mr. K. S. Haridasa Bhat presided.

4. Science Association:

President:	Sri H. Sunder Rao.
Vice-President:	Sri K. Ganesh Shenoy.
Secretary:	Ravi Raj, M.

20—8—'53:- Hon'ble Dr. R. Nagan Gowd, Ph. D., Minister for Agriculture, Govt. of Madras (Inauguration): General importance of science and research in the development of our country. Dr. U. P. Mallya presided.

11—11—'52:- Trip to Bahadurghad and St. Mary's Islands off Malpe.

21—11—'52:- Prof. K. Krishnamoorthy, M.A., Head of the Mathematics Dept. St. Aloysius' College, Mangalore. The Comets. Principal H. Sunder Rao presided.

21—1—'53:- Prof. B. Venkateshachar, M. A.: Scientific method and principle of Hydrogen Bomb. Dr. T. M. A. Pai presided.

20—2'—53:- Dr. A. C. Rebello (Valedictory). Human Skin. Dr. T. M. A. Pai presided.

5. College Players:

President:	Sri H. Sunder Rao.
Vice-President:	Sri B. Venkatramana Achar & Miss U. N. Shalini.
Secretaries:	R. S. Vailaya & Miss Yashavanthi.

The College Players staged three dramas and a variety Entertainment on the Independence Day 1952—"Freedoom's Fray" (English) and "ಆಷಾಢಭೂತಿ" and "ವೈದ್ಯನ ಜಾಡ್ಯ". It was altogether a very interesting programme. Again one Kannada drama "ಮಂಡೋದರಿ" and a Hindi play "Akalki Marmat" were staged on 5—12—1952. To-day and tomorrow the College Players will stage 4 dramas—'The Invisible Duke' by the staff and students; "ವಾಲ್ಮೀಕಿಯ ಭಾಗ್ಯ" by girl students; "ಚಿತ್ರ ವಿಚಿತ್ರ" and "ವಧೂ ಪರೀಕ್ಷೆ". Thus the Association did good work during the year.

6. College Athletic Association:

President.	Sri H. Sunder Rao.
Vice-President:	Sri D. N. Somasunder.
Secretaries.	U. Damodar & Miss M. Sabita.

The election of the Secretaries of this Association was held on 23rd of July, 1952. There were many candidates for the general seat, which was won by Damodar, U. Miss Sabita, M. was declared unanimously elected from among the ladies. During the period, the offices of the President and Vice-President were held by Principal H. Sunder Rao and Physical Director D. N. Somasunder, respectively.

(*a*) Cricket:

Is and has always been our favourite game. No doubt we had a strong cricket team this year. Though we were not successful at the beginning, because of insufficient practice we, in the middle of the year, won the Municipal Gymkhana cup, defeating the Coondapoor Cricket Club, by an innings and 81 runs. In the Harady Keshava Pai Memorial Shield tournament, we gave a tough fight to the Udipi Cricket Club, but unfortunately lost. Our Captain Mr. Balakrishna Hegde showed his worth all through the season. Raghuschandra Hegde, Abdul Rasheed and Janardhan Nayak revealed themselves to be good all-rounders while Damodar, U. and Suryakantha Rao, the bowler, were in their best form. We hope to do better next year.

(*b*) Badminton:

We had a good Fives set—captained by Zahir Ali Arabi. We took part in the Mysore State Badminton fives tournament held at Chikmagalur.

Our team entered the semi-final round by defeating the Bangalore Transport Company team. In the semi-finals our boys played thrilling Badminton but lost to the Mysore State Champions. The Public of Chikmagalur, who were much impressed with the fine game, gave very good encouragement to the youngsters. During the year we played seven matches and lost three.

(*c*) **Volley Ball:-**

Our team was potentially good, but when it played against St. Aloysius' College, Mangalore, it was not up to the mark and so we lost. B. Shanthananda, who was undoubtedly the best player, was the Captain of our side. In all the local tournaments we were well placed and won the Municipal Gymkhana cup.

(*d*) **Foot Ball:-**

Sridhar was our Captain. This year we had an average team, and it was improved by the enthusiasm and skilful play of our Physical Director who is one of the best foot-ball players in these parts.

(*e*) **Basket Ball:-**

Achyutha Shervegar was the Captain of this newly introduced game. Many students took keen interest in this game. We hope to have a good team next year.

(*f*) **Tennis:-**

The Tennis Club began to function from 19th December, 1952. Mr. T. A. Pai, B. Com., M. L. A., declared it open. Garnet Rego was elected as the Secretary. There are twelve regular members.

(*g*) **Tennikoit:-**

Many students took keen interest and played this game with enthusiasm. Manjunath Shanbhogue was the Captain.

(*h*) **Yoga Asanas:-**

We have started Asana classes this year. There were about twenty students. Sanjiva Shetty trained them and gave a demonstration in asanas.

(*i*) **Intra-Mural Tournaments:-**

The Intramural tournaments, the annual feature of the College, began in October. This year we had six houses of 53 students in each - Red House, Yellow House, White House, Green House, Blue House and Brown House. Competitions in the following games went off successfully—Cricket, Badminton Fives, Volley Ball, Base Ball and Basket Ball. Foot Ball and Kho-Kho tournaments could not be finished due to our heavy programme.

The Red House won the Championship. They were victorious in Volley Ball, Base Ball and Basket Ball. They have secured 55 points in games. In Cricket the Green House has won the trophy. In Badminton fives there was very keen competition between Yellow and Brown Houses, but the Yellow House managed to come out successfully, and thus they won the Championship.

(*j*) **Indoor Games:**

Garnet Rego was the Captain. We have the following games—Carrom Chess, and Draughts, and Ping-pong. Ping-Pong was the most popular of the indoor games. Independance day tournaments and Republic day tournaments were conducted. Many of our students participated in them.

(*k*) **The Annual Athletic Sports:**

The College Athletic Sports Meet was held on the 14th February, 1953 on the College grounds under the distinguished presidentship of Janab Abdur Raheem Ahmed, B. A., B. L., District Munsiff, Udipi. Many students both men and ladies took part in the various events. There were events open to the public, members of the staff and peons. The Red House won the Championship by scoring 55 points. U. Damodar (Brown House) and Theodore (Blue House) shared the individual championship among seniors by scoring 18 points each, and Kushal Shetty among Juniors.

The most spectacular events of the day were Javelin Throw, Hammer Throw, Musical Chair (for ladies), Staff Walking race, Pole Vault and the last item 1500 metres run open to all. Venugopal Shetty representing the public, secured the first place in 1500 metres run for the third time in succession.

Records in many events are fairly good. We hope more students will take to Athletics with all seriousness and produce better records.

(*l*) **Annual Tournaments:**

Annual Tournaments were conducted in the following games—Badminton singles and doubles, Volley Ball singles and doubles, Tennikoit singles and Doubles, Carrom singles and doubles, Tennis singles and doubles and Ping Pong singles. A good number of students and members of the staff took part in these tournaments. There was a healthy rivalry and keen competition in these tournaments. These tournaments were open to all the members of the College Union.

Annual tournaments in the following games—Tennikoit, Shuttlecock, Ping Pong and Carrom were conducted for lady students also. Many of them took keen interest in games and played with enthusiasm. I hope more and more of them will take to these games in future.

(*m*) **Inter Collegiate Tournaments:**

This year we participated in the Madras University Inter-Collegiate tournaments of the Trichur division in the following games—Basket ball, Cricket and Volley ball. In Basket ball and Cricket we lost to Mangalore Government Arts College. In Volley ball we lost to St. Aloysius' College, Mangalore. In all these games our boys played with the true spirit of sportsmanship and exhibited a good standard of the game. Particularly in Cricket our bowlers did a very good job by dismissing the Government Arts College team for a very low score.

From this year ladies have facilities to play the following games—Net Ball, Throw ball, Shuttlecock and Ring Tennis. During the first term they were not active and they played only the Throw ball. From the second term they took an active part in games and played them with interest and skill. They have made a good start.

We represented the College in the Republic Day Sports and games in the following events—Net Ball, Throw ball and Tennikoit doubles. We were

out of the competition in Throw ball and Net ball; but in Tennikoit doubles—Miss M. Sabitha and Miss Leelavathi D. won the Championship.

Annual tournaments in the following games—Throw ball, Net ball Ping Pong, Shuttle-cock doubles, Tennikoit doubles and Carrom doubles were conducted and many students took part.

7. The Social Service League:

President:	Sri H Sunder Rao.
Vice-President.	Sri D. N. Somasunder.
Secretary:	U. Damodar.

The Social Service League came into being in the month of November, 1952. The main object of the League is to instil the dignity of all types of labour in the minds of the students.

The first programme was to water the garden and clean the College surroundings. The response from the students was very encouraging during the first two or three weeks of our social work programme. All the boys from the College hostel and a few students from the various houses worked very hard. It was purely on a voluntary basis. This sporadic, voluntary social service programme gradually became less vigorous as the examinations approached.

I am glad, at least, our students are becoming alive to the need for manual work. I am sure from next year we can do some solid work.

The Fourth College Day Celebration March 1953

ONE of the most important functions held in the College during the academic year was the celebration of the Fourth College Day on 4th March 1953. We had the good fortune of having Mr. T. A. Pai, B. COM., M. L. A. to preside over the College Day. Mr. T. A. Pai has already made his mark as one of the younger leaders of the District and the keenness and devotion he has shown in

serving the public in various fields as their representative in the Madras Legislative Assembly have made him deservedly popular. From the very inception of the College, he has been serving as a member of the College Collection and Construction committees, and in 1950 he initiated the now well-known Peoples' Laboratory Fund in aid of the College Science departments, collecting a rupee each from the public towards the equipment of our Laboratories.

The function began at 5-45 P. M. After invocation and prayer by our girl students, Mr. T. A. Pai made an introductory speech in the course of which he thanked the authorities of the College for the honour done to him in inviting him to preside over the College Day function. He said that he appreciated the honour all the more because he was himself one of the members of the big College family, having been associated intimately with the starting of the College. He added that it was a privilege to serve the institution and promised that he would continue to serve the best interests of the College which had been started to help the youth of this district and in the development of which the public of all classes and communities in Udipi and elsewhere had played such a great part.

Mrs. Prema A. Pai then distributed the various College Day prizes.

Miss T. Nirmala Pai then proposed the toast of the College. She recalled the many happy memories of her stay in the College as one of the first batch of students admitted in the College in 1949, and paid a tribute to the selfless service of the staff. She expressed her happiness that the College had been permitted to admit girl students by the University, and hoped that the College would soon be raised to a first-grade institution. Speaking about the uniqueness of the training imparted in the College, she said that the essence of the training consisted in the fine synthesis which the College had so early succeeded in achieving between freedom and discipline. She wished her *alma mater* all success and prosperity.

Miss U. N. Shalini, M. A. replying to the toast, referred to the early days of the College and the happy days they had all spent for two years in the small building, and praised the first batch of students to which Miss Nirmala Pai

belonged. Miss Pai, she added, had brought credit to the College by standing first in English at the University Examination. She felt gratified at the love and loyalty displayed by the students towards their *alma mater*, and said that the most important lesson which students learn during their college career is team-work and a habit of working and learning together in an atmosphere of freedom. The M. G. M. College, she said, had made phenomenal progress during the past four years, and it was the aim of the staff to do their best to give to their students the best possible training. She was happy that at last the University had realised the necessity for admitting women students in colleges like this and hoped that the women students will play their part in enriching the life of the institution.

Mr. T. A. Pai then delivered his presidential address in the course of which he referred to the labours of the leaders of Udipi in making the starting of the College possible and the difficulties which they had to surmount. The progress achieved by the College within such a short time and the place in the educational world which the institution had so quickly built up eminently justified these labours. Education, Mr. Pai said, was not to be regarded as merely a means to a career. The country today was on the threshold of a great era of national reconstruction, and students in schools and colleges had to play their role in this great task. Any system of education which isolated the student from the problems of national life was a sheer waste. The students represented, he said, a great source of strength and power. They had to prepare themselves for the tasks of tomorrow. These tasks, he continued, were two-fold. First, there was the tremendous problem of solving the poverty of the country. Secondly, there was the problem of providing hard-working and efficient leaders to the country. To solve these problems, students had to cultivate what he called "social consciousness". They should realise their responsibilities in making the country rich and prosperous. In this connection he referred to the Five Year Plan and the Community Projects which had been started in various parts of the State. Students in schools and colleges could play a wonderful part in promoting the success of these schemes. They should overcome their distaste for manual labour and utilise their spare time in participating in these community projects. He hoped that the students of the

College would soon be able to show some concrete record of social service. Speaking about leadership, he said that a new approach to this problem was vitally necessary. Many were under the impression that leadership meant a life of ease. On the contrary, it meant a life full of hardship, a life dedicated to the service of the people without any expectation of reward or honour. Unfortunately the country did not have today many leaders of this type. In politics, there was great personal rivalry and a hectic race for the plums of office. But real leadership was different. He cited the example of leaders like Gandhiji, Nehru and Rajaji and said that these leaders did not care for honour or popularity. He also said that it was a mistake to think that a person could become a leader merely by a show of public service. Hard work, sincerity and integrity and idealism were required for the new leadership which India needed today. Here was a rich and vast field for the youth of the country, and he exhorted the students of the College to cultivate these qualities and render service to the country and the people. He also warned them against the many cheap slogans which now filled the country and the world. Many of these slogans were no doubt attractive and even inspiring, but those who shouted them in season and out of season and misled the common people did so only to achieve personal and selfish aims. Democracy, he added, was the most difficult form of government. Though its theory was simple, in practice it meant a tremendous and hard discipline both for the leaders and the followers. He was glad to learn, and he knew by personal experience, that the Principal and the staff of this College were never tired of insisting on discipline. It was the right thing to do. In conclusion, he congratulated the prize-winners on his own behalf and on behalf of his wife, and said that it gave both of them very great pleasure to be here and he wished the College success and a further era of usefulness and prosperity

Principal H. Sunder Rao proposed a vote of thanks.

The College Players then presented a variety entertainment. The English Drama "The Invisible Duke" presented by the staff and students was a tremendous success. It was followed by a Kannada poetical drama "Valmiki" enacted by the women students of the College. The stage setting, costumes,

and the high standard of acting, all contributed greatly to the enjoyment of the occasion. The next day, on the 5th March, the College Players gave a programme of dramas and variety entertainment, consisting of two Kannada dramas, Asána and Physical culture displays, songs and comic scenes. The large crowds which witnessed these performances in the open-air auditorium of the College on both these days enjoyed them greatly and the College Players must be congratulated on the brilliant success of their work during the year. Two purses, collected by the women of Udipi, were presented to the College Trust, by Mrs. Prema A. Pai, towards the electrification Scheme of the College buildings. Mr. K. Padmanabha Pai, President of the Trust, thanked the donors.

— *College Chronicler.*

College Toast proposed by Shrimati Nirmala Pai on the Third College Day

I consider it to be a great honour and privilege to have been asked to propose the toast of my *Alma Mater* on this happy day, the Third College Day. I was one of the first batch of students to join the College when it was started in June, 1949, and we were a batch of 10 girls. The starting of the College at Udipi was an event of great significance and we remember the tremendous enthusiasm with which the leaders of this town and other citizens worked to bring the Mahatma Gandhi Memorail College into existence.

I recall to-day the happy days we spent in the small building during the first two years of the College. The atmosphere of hard work and fellowship can never be forgotten. Our teachers, every one of them, had the spirit of true pioneers, and taught and trained us in a manner worthy of the ideals of the College named after Mahatma Gandhi. It was a time of great activity —both in the class room and outside. I shall not mention any individul teacher—but it is my duty to express my gratitude to all of them—for their keen interest in our welfare and deep affection for us. They were not merely teachers, but looked after our welfare with the zeal and solicitude of our own parents.

We learned from them innumerable lessons—but chiefly they imbued us with the ideals of service and encouraged us to give our allegiance to the highest values of life. Everything that one could wish for in a teacher can be found in them. The Mahatma Gandhi Memorial College started in a small way has now grown up. The younger generation in Udipi and the surrounding areas of this district, have now an educational institution which fulfils all the conditions of an ideal College. The work in building up this College has been a very great one, and generations have to remember with gratitude the pioneering work of the founders.

The College, now, has its own magnificent building and laboratories. In the construction of the building the public of Udipi, the students, the Principal and the members of the staff helped. And the laboratory fund was collected at the rate of one rupee per head. Many ladies and gentlemen including some important persons like Ministers of the Central and the Madras Govts., the Rajapramukh of Mysore, the Vice-Chancellor of the Madras University and others have contributed towards this fund. It is not the amount that matters, but the spirit, the good-will and the popularity that this College enjoys that are to be taken into account.

The year 1952-1953 will be an important year in the history of the College. Thanks to the united efforts of some important sympathisers of this College, girls are once more admitted in the College this year. In this connection it may be noted that this question had received the attention of Pandit Nehru, Shrimati Indira Gandhi, Rajkumari Amrit Kaur, Dr. Radhakrishnan and Sri Sri Prakash, all of whom evinced interest and thus the problem, ultimately got solved.

The first batch of Science students, too, from this College will appear for the University Exam. this year. I wish them and the Arts students the best of luck in the coming examination. I hope they will bring even greater credit to the College and their lecturers than their predecessors have done.

And now, allow me to propose the College toast and wish it increasing and everlasting glory. May it be unique in the fullest sense of the term! May God shower His choicest blessings on this College and on everybody concerned with ti!

Results of the M. G. M. College
Annual Tournament and Athletic Sports meet, 1953

I Seniors (men)

1) 100 metres run
1 Damodar, U. *Brown house*
2 Theodore *Blue house*
Record: 11.2 Sc.

2) 200 metres run
1 Achyutha Shervegar *Red house*
2 Seena Ganiga *Brown house*
Record: 29 Sc.

3) 400 metres run
1 Rama, K. *Red house*
2 Balakrishna Hegde, K. *Green house*
Record: 1 m. 1.4 Sc.

4) 800 metres run
1 Damodar, U. *Brown house*
2 Rama, K. *Red house*
Record: 2 m. 27.3 Sc.

5) Running high jump
1 Theodore *Blue house*
2 Govardhan Shetty *Blue house*
Record: 4 feet, 10 inches

6) Running long jump
1 Damodara, U. *Brown house*
2 Achyutha Shervegar *Red house*
Record: 19 feet, 6½ inches

7) Hop, step and jump
1 Theodore *Blue house*
2 Damodar, U. *Brown house*
Record: 37 feet, 8 inches

8) Pole vault
1 Theodore *Blue house*
2 Venugopalachar *White house*
Record: 7 feet, 6 inches

9)	Javelin throw	1	Rama, K.	*Red house*
		2	Shanthananda, B.	*Green house*
		Record:	102 feet	
10)	Shot put	1	Shanthananda, B.	*Green house*
		2	Achuta Shervegar	*Red house*
		Record:	27 feet, 4½ inches	

2 Juniors (men)

1)	100 metres run	1	Kushal Shetty	*Red house*
		2	Radhakrishna, M.	*White house*
2)	200 metres run	1	Kushal Shetty	*Red house*
		2	Chitrananda Pai,	*Green house*
3)	400 metres run	1	Thimmappa Shetty	*Blue house*
		2	Ramachandra Shetty	
4)	4 × 100 meters	1	*Green house*	
		2	*White house*	
5)	Cricket ball throw	1	Sadananda Kini	*Yellow house*
		2	Kushal Shetty	*Red house*
6)	Running high jump	1	Thimmappa Shetty	*Blue house*
		2	Radhakrishna, M.	*White house*
7)	Running Long jump:	1	Kushal Shetty	*Red house*
		2	Radhakrishna, M.	*White house*

3 Events open to the public

1)	1500 meters run	1	Venugopal Shetty	*Public*
		2	Monappa Shetty	*M. G. M. College, Udipi*
		3	Rajagopal Hegde	*C. H. School, Udipi*
		Record	5 m 15 Sc	

2) 4 × 400 meters Relay
1 M. G. M. College, Udipi
2 C. H. School, Udipi
Time: 4 m. 15.2 Sc.

4 Ladies' events

1)	15 metres run:	1	Miss Sabitha, M.
		2	Miss Leelavathi
2)	50 metres walk	1	Miss Sabitha, M.
		2	Miss Leelavathi
3)	Throwing the ring	1	Miss Leelavathi
		2	Miss Nalini
4)	Musical Chair	1	Miss Lalitha, U.
		2	Miss Yashavanthi

5 Events open to past Students (men)

1)	Hammer throw	1	Ramanatha Nayak, P. J.
		2	Theodore
			Record: 61 ft. 10 inches
2)	Slow Cycle Race	1	Ramanatha Nayak, P. J.
		2	Lakshminarayan Bhat

Events open to members of the Staff

1)	Shooting the basket	1	Sri K. B. Ramakrishna Rao
		2	Sri K. G. Shenoi
2)	Walking Race	1	Sri Somasundar

7 Peons' Events

Cock Fight	1	Sheshappa
	2	Abdulla

75 metres run		1	Sheshappa
		2	Abdulla

Individual Championship: Athletics

1)	Seniors (men)	1	Damodar, U.
		2	Theodore
2)	Juniors (men)		Kushal Shetty

Athletic Championship score for the various houses.

I	Red house	55 Points
II	Blue house	45 Points
III	Green house	31 Points
IV	Brown house	23 Points
V	White house	13 Points
VI	Yellow house	11 Points

Results of the Intra-mural matches, 1952-'53

1. Cricket (Knock out) *Green House*: Captain-Abdul Rasheed, II U. C. (one rolling cup)

2. Volley Ball (League)
3. Base Ball (League)
4. Basket Ball (League)

} *Red House* Captain: Janardhana Nayak, II U. C.

5. Badminton fives (League): *Yellow House*; Captain; K. Sudhakar Shetty, II U. C.

6. Games Championship: *Red House.*

7. Net Ball (one rolling cup) Miss Leelavathi and Party

8. Throw Ball (one rolling cup) Miss Krishnamma and Party

Annual Tournaments

1. Ping Pong singles (Men)

   Winner: 1. Chandrashekar Rao, II U. C. (one cup)

   Runner: 2. Prakash, II U. C. (one small cup)

2. Ping Pong Singles (ladies)

   Winner: 1. Miss Krishnamma (one book)

   Runner: 2. Miss Shantha (Purse)

3. Tennis singles (Men)

   Winner: 1. Chandrashekar Hegde, II U. C. (one cup)

   Runner: 2. Rego Garnet II U. C. (one small cup)

4. Tennis doubles (Men)

   Winners: 1. Abdul Rasheed and Panduranga Mallya

   Runners: 2. Garnet Rego & Chandrashekhar Rao

5. Tennis singles (Staff)

   Mr. Ganesh Shenoy

6. Carrom singles (Men)

   Winner: P. Gopalkrishnachar (one cup)

   Runner: Shashishekar Rao (one small cup)

7. Tennikoit singles (Men)

   Winner: Ganapathi Pai, I U. C. (one cup)

   Runner: Shanthananda, II U. C. (one small cup)

8. Tennikoit Doubles (Men)

   Winners: Kamalaksha Nayak & Ganapathi Pai

   Runners: Manjunath Shanbhogue & Partner

9. Tennikoit Doubles: (Ladies)

Winners: Miss Sabitha and Miss Sumana

Runners. Miss Leelavathi and Miss Manorama, B.R.

10. Shuttel- Cock Doubles (Ladies)

Winners: Miss Yashavanthi & Miss Manorama

Runners: Miss Parimala & Miss Shantha

ಮೈದೋರು ಬೆಳಕೇ!

೧

ಮೋಡಗಳ ಮರೆಯಿಂದ
ಕತ್ತಲೆಯ ಮುಸುಕಿಂದ
ನೆರಳ ಬೆಂಗಡೆಯಿಂದ
ಮೈದೋರು ಬೆಳಕೇ!
ಬೆಳಕೆಲ್ಲ ತುಂಬಿರಲು
ಜಗವು ಕತ್ತಲೆಯೆಂದು
ಕಾಣಲಾರದ ಜನದಿ
ಕರೆಸಿಕೊಳಲೇಕೆ?

೨

ಕಣ್ಣೆದುರು ಕೂಡಿರುವೆ
ಬೆಂಗಡೆಗೆ ಬಂದಿರುವೆ
ಅಕ್ಕ-ಪಕ್ಕದಲಿರುವೆ
ಸುತ್ತೆಲ್ಲ ಬರುವೆ!
ಇಂತಿದ್ದು ಕಾಣದಿಹೆ
ಮೈಮರೆಸಿ ಕುಳಿತಿರುವೆ
ತೋರಿ ಮರೆಯಾಗುತಿಹೆ
—ಇನಿತೆಲ್ಲ ತರವೆ?

೩

ದಿಟ್ಟಿ-ಬಟ್ಟೆಗಳಿದ್ದು
ಮುನ್ನಡೆವ ಕಸುವಿದ್ದು
ಬೆಳಕಿರದೆ ಬಳಲುತಿಹ
ದಾರಿಗನ ನೋಡು!
ಬೆಂಗಡೆಗೆ ಬಿಸಿಲಿದ್ದು
ಮುಂದೆ ನೆರಳನು ಕಂಡು
ಕಂಗೆಟ್ಟು ನಿಂತವರ
ಮೇಲೆ ದಯಮಾಡು!

೪

ಎಳೆವಿಸಿಲ ತೆರದಿಂದ
ಮಧ್ಯಾಹ್ನದುರಿಯಿಂದ
ಸಂಜೆ ಕೆಂಗದಿರಿಂದ
ಜಗವ ನೀನಪ್ಪು!
ಬಾನ ಮೇಲಿಂದಿಳಿದು
ಭೂಮಿಯುಡಿಯಿಂದೊಗೆದು
ಭುವನವೆಲ್ಲವತೊಳಿದು
ಬಾಳ್ಗೆ ನೀನೊಪ್ಪು!

೫

ಬಿಸಿಲುಗೋಲ್ಗಳಬೀಸಿ
ಹಸಿರಿನಲಿ ತಳತಳಿಸಿ
ಜನಮನವ ತಳ್ಕೈಸಿ
ಹೃದಯದಲಿನಿಂದು;
ಮಳೆಬಿಲ್ಲುಗಳ ರಚಿಸಿ
ಜಲತಲದಿ ಪ್ರತಿಫಲಿಸಿ
ವಿಶ್ವವೇಕೀಕರಿಸಿ
ಬಾ ದೀನ ಬಂಧು!

೬

ಮೂಲೆಮೂಲೆಯಲಿರುವೆ
ಮೇಲೆ ಕೆಳಗಡೆಯಿರುವೆ
ಶೂನ್ಯದೊಡಲಿನೊಳಿರುವೆ
ತಮದ ನಡುವಿರುವೆ!
ಶೋಕದುಃಖದಲಿರುವೆ
ಸರ್ವವನು ಮುತ್ತಿರುವೆ
ಕಾಣುವರ ಕಣ್ತುಂಬಿ
ಬಗೆಯ ಬೆಳಗಿಸುವೆ!

೭

ಎಲ್ಲೆಲ್ಲು ನೀನಿದ್ದು
ಇಲ್ಲಿ ತಿಮಿರವಿದೇಕೆ?
ಎಲ್ಲವನು ಬೆಳಗಿಸಲು
ಇದೆ ನನ್ನ ಕೇಳ್ಕೆ—
ಅಡಗುದಾಣವಬಿಟ್ಟು
ಚೆಲುವಿನಾಸರೆಯಿಟ್ಟು
ವಿಮಲವಸನವನುಟ್ಟು
ಮೈದೋರು ಬೆಳಕೇ!

—ಶೇಷಗಿರಿ ಪ್ರಭು.

ಏಷ್ಯಾದ ಮಹಾವ್ಯಕ್ತಿ

'ಜಗತ್ತಿಂದು ವಿನಾಶದ ಕಡೆಗೆ ಸಾಗುತ್ತಿದೆ' ಎಂಬ ವಾದದಲ್ಲಿ ಹುರುಳಿಲ್ಲದಿಲ್ಲ. ಪಾಶ್ಚಾತ್ಯ ರಾಷ್ಟ್ರಗಳಂತೂ ಇಂತಹ ಅಪವಾದಗಳಿಗೆ ಬೊಟ್ಟು ತೋರಿಸುವಷ್ಟು ಗುರಿಯಾಗುತ್ತಿವೆ. ಸಂಧಿ ಸಮಾಧಾನದ ಒಳಸಂಚಿನಲ್ಲಿ ಒಂದನ್ನೊಂದು ಎದುರಿಸಲು ಸಿದ್ಧತೆ ನಡೆಸುತ್ತಲಿವೆ. ಒಂದು ರಾಷ್ಟ್ರ ಇನ್ನೊಂದು ರಾಷ್ಟ್ರವನ್ನು ಗಿಳಂಕರಿಸುವುದು ತನ್ನ ಕರ್ತವ್ಯವೆಂದು ಭಾವಿಸುತ್ತಿದೆ. ಅದಲ್ಲದೆ ನಾಯಕತ್ವಕ್ಕಾಗಿ ರಾಜ್ಯಸಾಮ್ರಾಜ್ಯಗಳಲ್ಲಿ ತಿಕ್ಕಾಟ ಘರ್ಷಣೆಗಳು ನಡೆಯುತ್ತಿರುತ್ತವೆ. ಇದಕ್ಕಾಗಿ ರಕ್ತದ ಕಾಲುವೆಗಳು ಹರಿದುದೂ ಇತಿಹಾಸದ ಪೃಷ್ಠಗಳಲ್ಲಿ ಕಾಣಬರುವುದು. ಆದರೆ ರಕ್ತರಹಿತಕ್ರಾಂತಿಯಿಂದ ತನ್ನ ದೇಶದ ಉನ್ನತಿಗಾಗಿ ಹೆಣಗಾಡಿ ಅದರ ಸರ್ವತೋಮುಖ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಹೋರಾಡಬಲ್ಲ ವ್ಯಕ್ತಿ ಬಹು ವಿರಳ. ಅಂತಹ ವ್ಯಕ್ತಿತ್ವವನ್ನು ನಾವು ಕಾಣುವುದು ಕೆಲವೇ ಮಂದಿಗಳಲ್ಲಿ. ಅವರಲ್ಲಿ ಶ್ರೇಷ್ಠ ವ್ಯಕ್ತಿಯೇ ನಮ್ಮ ಪ್ರಧಾನ ಮಂತ್ರಿ ಜವಹರ್‌ಲಾಲ್ ನೆಹರೂರವರು. ತನ್ನ ಲಕ್ಷ್ಯವನ್ನು ಭೇದಿಸುವಲ್ಲಿ ತೀಕ್ಷ್ಣ ಬಾಣದಂತೆ, ಮಾತಿನಮಲ್ಲರಾಗದೆ ಕಾರ್ಯವನ್ನು ಸಾಧಿಸಬಲ್ಲ ವ್ಯಕ್ತಿಯೇ ಆ ಜವಹರರು. ಶ್ರೀಮಂತಿಕೆಯ ಮಡಿಲಲ್ಲಿ ಹುಟ್ಟಿ ಬೆಳೆದು, ಬಡತನದ ಬಾಳುವೆಯ ಕಷ್ಟನಿಷ್ಠುರಗಳನ್ನು ತನ್ನದಾಗಿರಿಸಿಕೊಂಡವರಿವರು. ಲೋಕದಲ್ಲಿ ಬಡವನಾಗಿ ಬೆಳೆದುಬಂದು ಬಡತನದ ಕಹಿಅನುಭವಗಳನ್ನು ಪಡೆಯುವುದು ಸಾಮಾನ್ಯವಾದ ಮಾತು. ಆದರೆ ಆಗರ್ಭ ಶ್ರೀಮಂತನಾಗಿ ಜನಿಸಿ ಬಡವನ ಕಷ್ಟಕಾರ್ಪಣ್ಯಗಳಲ್ಲಿ ಬೆರೆತು ಸಮರಸವಾಗುವುದು ಬಹು ಕಠಿಣ. ಅಂತಹ ತ್ಯಾಗಮಯ ಜೀವನವನ್ನು ಸಾಗಿಸಿದ ಮಹಾತ್ಮನನ್ನು ನಾವು ಬುದ್ಧನೆಂದು ಇತಿಹಾಸದಿಂದ ತಿಳಿದರೆ ಇಂದು ಅಂತಹ ಮಹಾವ್ಯಕ್ತಿಯನ್ನು ಜವಹರರ ರೂಪದಲ್ಲಿ ಕಾಣುತ್ತಿದ್ದೇವೆ. ಹಿಂದುಸ್ಥಾನಕ್ಕೆ ಸ್ವಾತಂತ್ರ್ಯಬೇಕೆಂದು ಹಿಂದೀಯರು ಹಟತೊಟ್ಟಾಗ ಅವರಲ್ಲಿ ಆಳುವ ಶಕ್ತಿಯಿಲ್ಲವೆಂದು ಸಾರಿಹೇಳಿದ ಬಿಳಿಯರಿಂದು ಜವಹರರ ಕಾರ್ಯದಕ್ಷತೆ, ಸತತಪರಿಶ್ರಮ, ಕರ್ತವ್ಯನಿಷ್ಠೆಗಳನ್ನು ಕಂಡು ಮೂಗಿಗೆ ಬೆರಳೇರಿಸುವಂತಾಗಿದೆ. ಪ್ರಪಂಚದ ಡೋಲಾಯಮಾನ ಪರಿಸ್ಥಿತಿಯಲ್ಲಿ ಜನ ಏಷ್ಯಾದ ಕಡೆ ನೋಡುತ್ತಿದೆ. ಅಲ್ಲಿಂದ ಅವರಿಗೆ ಅಮರ ಸಂದೇಶ ಸಿಗುತ್ತಲಿದೆ.

ಜವಹರಲಾಲರು ಹುಟ್ಟು ಬ್ರಾಹ್ಮಣರಾದರೂ ಅವರ ಉತ್ಸಾಹ, ಕಾರ್ಯದಕ್ಷತೆ, ಎಂತಹ ವಿಷಮ ಪರಿಸ್ಥಿತಿಯಲ್ಲಿಯೂ ಮುನ್ನುಗ್ಗುವ ಎದೆಗಾರಿಕೆ ಮುಂತಾದವುಗಳಿಂದ ಆದರ್ಶ ಕ್ಷತ್ರಿಯರಂತೆ ಕಂಡುಬರುತ್ತಿದ್ದಾರೆ. ಅವರ ವ್ಯಾವಹಾರಿಕ ಬುದ್ಧಿ, ಸತತೋದ್ಯೋಗ, ಕಷ್ಟಸಹಿಷ್ಣುತೆಗಳು ವೈಶ್ಯತ್ವಕ್ಕೆ ಉದಾಹರಣೆಗಳಾಗಬಲ್ಲವಾದರೆ ನಿರಂತರ ಪರಿಶ್ರಮ, ಸೇವಾಬುದ್ಧಿ, ಸರಳಜೀವನ ಮೊದಲಾದವುಗಳಿಂದ ಶೂದ್ರತ್ವವು ಅವರಲ್ಲಿ ಕಂಡುಬರುವುದು. ಈ ರೀತಿಯಿಂದಾಗಿ ನೆಹರೂರವರು ಭಾರತೀಯ ಸಭ್ಯತೆಯ ಪ್ರತೀಕದಂತಿದ್ದಾರೆ.

ಇವರ ಜೀವನ ಅದ್ಭುತ ಸಾಹಸಮಯವಾಗಿದೆ. ತನ್ನ ಜೀವನದ ಅರ್ಧ ಭಾಗವನ್ನು ಸೆರೆಮನೆಯಲ್ಲಿ ಕಳೆದರೂ ಧೃತಿಗೆಡದ ಮನಸ್ಸು ಅವರದು. ಕಷ್ಟಮಯವಾದ ಜೀವನಸಾಗರದಲ್ಲಿ ವಿಪತ್ತಿನ ಸೆಳೆತಕ್ಕೆ ಸಿಕ್ಕರೂ ಅಲುಗಾಡದ ಬಂಡೆಯಂತಿದ್ದಾರವರು. ತನ್ನ ಬಾಳುವೆಯಲ್ಲಿ ಅರ್ಧಶತಕವನ್ನು ಕಳೆದು ಹತ್ತು ವರುಷ ಮೀರಿ ಮೂರರ ಗಡಿ ದಾಟಿದರೂ ಇಂದಿಗೂ ಅವರಲ್ಲಿ ಹಿಂದಿನದೇ ಸ್ಫೂರ್ತಿ ಆವೇಶಗಳು ಕಂಡುಬರುತ್ತಿವೆ. ಇವರ ಈ ಗಾಂಭೀರ್ಯವನ್ನು ಕಂಡು ಮೌಲಾನಾ ಅಜಾದರವರು ಇವರನ್ನು "ವೃದ್ಧ ತರುಣ" ಎಂದಿದ್ದಾರೆ. ಅಂದರೆ ವೃದ್ಧಾಪ್ಯದ ಹೊಸ್ತಿಲಲ್ಲಿ ಕಾಲಿಟ್ಟರೂ ಅವರಿನ್ನೂ ತರುಣರಿದ್ದಂತೆ ಕಾರ್ಯೋತ್ಸಾಹಿಗಳೂ, ಸ್ಫೂರ್ತಿಯುಳ್ಳವರೂ ಆಗಿರುವರೆಂದು. ಅಂದಮೇಲೆ ನೆಹರುರವರೊಂದಿಗೆ ತುಲನೆ ಮಾಡುವಲ್ಲಿ ನಮ್ಮನ್ನು "ತರುಣವೃದ್ಧ"ರೆಂದೆನಬೇಕಲ್ಲವೇ?

ಜವಹರಲಾಲರಿಗೂ ಕಾಂಗ್ರೆಸಿಗೂ ಇರುವ ಸಂಬಂಧ ಅಂದು ಇಂದಿನದಲ್ಲ, ಬಹಳ ಹಳೆಯದು. ಕಾಲೇಜಿನಲ್ಲಿ ಓದುತ್ತಿರುವಾಗಲೇ ಇವರ ಒಲವು ಕಾಂಗ್ರೆಸಿನತ್ತ ಹರಿದಿತ್ತು. ಕಾರ್ಯದರ್ಶಿಗಳಾಗಿ, ರಾಷ್ಟ್ರಪತಿಗಳಾಗಿ ಹಲವೊಂದು ವಿಧದಿಂದ ಕಾಂಗ್ರೆಸಿಗೆ ಸೇವೆ ಸಲ್ಲಿಸಿದ್ದಾರೆ. ಇಂದಿಗೂ ಅದರ ಅಧ್ಯಕ್ಷ ಪದವಿ ಅವರಿಗೇ ಮೀಸಲಾಗಿರಿಸಿದಂತಿದೆ. ಇವರು ಹಿಂದೀಯ ಕುಟುಂಬದಲ್ಲಿ ಜನಿಸಿದರೂ ಇವರ ಪಾಲನೆ ಪೋಷಣೆ ಆಂಗ್ಲ ದಾದಿಯರಿಗೆ ಒಳಪಟ್ಟಿತ್ತು. ಪ್ರಾಥಮಿಕ ವಿದ್ಯಾಭ್ಯಾಸ ಇಂಗ್ಲಿಷ್ ಅಧ್ಯಾಪಕರಿಂದಾಗಿತ್ತು. ಕೊನೆಗೆ ಉಚ್ಚ ವಿದ್ಯಾಭ್ಯಾಸ ಆಂಗ್ಲ ದೇಶದಲ್ಲಿಯೇ ನಡೆಯಿತು. ಈ ರೀತಿಯಾಗಿ ಹೊರವಲಯದಲ್ಲಿ ಹಿಂದೀಯನಾಗಿದ್ದು ಅಂತರ್ವಲಯದಲ್ಲಿ ಆಂಗ್ಲ ಸಂಸ್ಕೃತಿಯ ಹೊದಿಕೆಯಿದ್ದರೂ ಅಂತರಾಳದಲ್ಲಿ ಶುದ್ಧ ಭಾರತೀಯಾಂತಃಕರಣವೇ ಅವರಲ್ಲಿ ನಲೆಗೊಂಡಿರುವುದು. ಹೀಗೆ ಜವಹರಲಾಲರೆಂದರೆ ಆಂಗ್ಲ ಭಾರತೀಯ ಸಂಸ್ಕೃತಿಯ ಸಮನ್ವಯ ರೂಪವಾಗಿದ್ದಾರೆ. ಆದುದರಿಂದಲೇ ಅಂತಾರಾಷ್ಟ್ರೀಯ ರಾಜನೀತಿಗಳನ್ನು ಭಾರತೀಯ ತತ್ತ್ವಶಾಸ್ತ್ರದೊಂದಿಗೆ ಮಿಲನಗೊಳಿಸಿ ನಮ್ಮ ದೇಶದ ಉನ್ನತಿಗಾಗಿ ಹೋರಾಡುತ್ತಿದ್ದಾರೆ.

ಗಾಂಧೀಜಿ ಹಿಂದುಸ್ಥಾನದಲ್ಲಿ ಹುಟ್ಟಿ ಬೆಳೆದುಬಂದವರಲ್ಲಿ ಅದ್ವಿತೀಯರು. ಅವರ ಸ್ಥಾನ ಅವರದೇ. ಅವರ ತರುವಾಯ ಹಿಂದುಸ್ಥಾನದಲ್ಲಿ ಅವರಂತೆ ಜನರ ಪ್ರೀತಿ ಮನ್ನಣೆಗೆ ಪಾತ್ರರಾದವರೆಂದರೆ ಜವಹರಲಾಲರು. ಗಾಂಧೀಜಿ ಜೀವಿಸಿದ್ದಾಗ ಅವರನ್ನೊಬ್ಬರು ಪ್ರಶ್ನಿಸಿದರಂತೆ— "ಬಾಪೂಜಿ ತಮ್ಮ ಅನಂತರ ಹಿಂದುಸ್ಥಾನದ ಸೂತ್ರ ಚಾಲನೆಯನ್ನು ಮಾಡುವವರಾರು?" ಅದಕ್ಕೆ ಗಾಂಧೀಜಿ "ಏಕೆ? ಜವಹರರಿಲ್ಲವೇ?" ಎಂದರಂತೆ. ಗಾಂಧೀಜಿ ಅಂದು ಆಡಿದ ಮಾತು ಇಂದಿಗೂ ಹದಿನಾರಾಣೆ ಸತ್ಯ.

ಕಾಂಗ್ರೆಸ್ ಸಂಸ್ಥೆಯ ರೂಪರೇಖೆಗಳನ್ನು ನಿರ್ಮಿಸುವಲ್ಲಿ ನಾಲ್ವರದು ಕೈಚಳಕವಿದ್ದಿತ್ತು. ಮೊದಲಾಗಿ ರಾಜಾಜಿಯವರು ಕಾಂಗ್ರೆಸಿನ ಧ್ಯೇಯಧೋರಣಗಳೆಂತಿರಬೇಕೆಂಬುದನ್ನು ತೋರಿಸಿಕೊಟ್ಟರೆ ಸರದಾರರು ಅದನ್ನು ತಕ್ಕಡಿಯಲ್ಲಿಟ್ಟು ತೂಗಿ ನೋಡುತ್ತಿದ್ದರು. ಗಾಂಧೀಜಿ ಅದನ್ನು ಒರೆಗಲ್ಲಿಗೆ ಹಚ್ಚಿನೋಡಿ ಪುಟಕೊಟ್ಟರೆ ಜವಹರರು ಅವುಗಳ ಸಾರಾಸಾರವನ್ನು ವಿವೇಚಿಸಿ ಹೊರಗೆಡಹುತ್ತಿದ್ದರು.

ಜವಹರರಲ್ಲಿ ಪರಸ್ಪರ ವಿರೋಧಗುಣಗಳು ಒಂದೆಡೆ ಸೇರಿದ್ದನ್ನು ಕಾಣಬಹುದು. ಅವರು ಅತ್ಯಂತ ಉದಾರಿಗಳಾದರೂ ಹಠಮಾರಿತನ ಅವರನ್ನು ಬಿಟ್ಟಿಲ್ಲ. ಬುದ್ಧಿ ಮತ್ತು ವಿವೇಕದಿಂದ ಸಮಾಜವಾದಿಗಳಾದರೂ ಸ್ವಭಾವ ಮತ್ತು ಸಂಸ್ಕಾರದಿಂದ ಸರ್ವಾಧಿಕಾರಿಯ ಮನೋವೃತ್ತಿಯುಳ್ಳವರು. ಥಕ್ಕನೆ ಸಿಟ್ಟುಗೊಳ್ಳುವರಾದರೂ ವಿಚಾರಶೀಲತೆಯಿದೆ. ಹುಟ್ಟು ಬೆಳವಣಿಗೆ ಶ್ರೀಮಂತಿಕೆಯದಾದರೂ ಬಡತನದ ಮೇಲೆ ಆದರ ಗೌರವಗಳಿವೆ.

ನೆಹರುರವರು ದುಡುಕಿನವರು ಎನ್ನುತ್ತಾರೆ ಜನ. ಆದರೆ ಗಾಂಧೀಜಿಯವರು ಈ ವಿಷಯವಾಗಿ ಮಾತನಾಡುತ್ತಾ "ಜವಾಹರರ ದುಡುಕು ವೀರಯೋಧನಲ್ಲಿರಬೇಕಾದ ಲಕ್ಷಣ. ಅದರೊಂದಿಗೆ ವಿವೇಕವೂ ಬೆರೆತು ಪರಿಸ್ಥಿತಿಯನ್ನು ಮೀರಿ ಮುಂದರಿಯುವ ಉಗ್ರವಾದಿಗಳವರು" ಎಂದಿದ್ದಾರೆ. ಎಂತಹ ಕಠಿನ ಪರಿಸ್ಥಿತಿಯಲ್ಲಿಯೂ ಹಿಂದಡಿಯಿಟ್ಟು ಅಥವಾ ಸುಮ್ಮನೆ ಕುಳಿತಿರುವುದು ಅವರ ಮನಸ್ಸಿಗೆ ಒಗ್ಗದ ಮಾತು. ವಿಷಮ ಸನ್ನಿವೇಶ ಬಂದೊದಗಿದಾಗ ಅದರೆಡೆಗೆ ಮುನ್ನುಗ್ಗಿ ಮೈಯೊಡ್ಡಿ ನಿಲ್ಲುವುದು ಅವರ ಸ್ವಾಭಾವಿಕಗುಣ. ಈ ವಿಷಯವಾಗಿ ಎರಡು ದೃಷ್ಟಾಂತಗಳನ್ನು ಅವರ ಜೀವನ ಚರಿತ್ರೆಯಿಂದ ಆರಿಸಬಹುದು. ಒಂದನೆಯದು ಇಂಗ್ಲೆಂಡಿನಲ್ಲಿ ವಿದ್ಯಾಭ್ಯಾಸವನ್ನು ಮಾಡುತ್ತಿದ್ದಾಗ ಆಂಗ್ಲ ಗೆಳೆಯರೊಂದಿಗೆ ನಾರ್ವೆಯನ್ನು ಸಂದರ್ಶಿಸಿದಾಗ ಅಲ್ಲಿಯ ಜಲಪ್ರಪಾತದ ಸೆಳತಕ್ಕೆ ಸಿಲುಕಿ ಪಾರಾದ ಘಟನೆ. ಎರಡನೆಯದು ವಿವಾಹದ ನಂತರ ಕಾಶ್ಮೀರವನ್ನು ಸಂದರ್ಶಿಸಿದಾಗ ಹಿಮಾ

ಲಯ ಪರ್ವತವನ್ನು ಹತ್ತಿದಾಗಿನ ಘಟನೆ. ಮಾತ್ರವಲ್ಲದೆ ಇಂದಿಗೂ ಜವಹರರು ಹಿಂದುಸ್ಥಾನದ ವಿವಿಧ ಸ್ಥಳಗಳನ್ನು ಸಂದರ್ಶಿಸುವಾಗ ಜನತೆ ತಮ್ಮ ನಚ್ಚಿನ ನಾಯಕನನ್ನು ಕಾಣಬೇಕೆಂಬಾತುರದಿಂದ ಪೋಲಿಸರ ಕಾವಲನ್ನೂ ಹರಿದೊಗೆದು ಮುನ್ನುಗ್ಗಿದಾಗ ರಕ್ಷಕರು ಅವರನ್ನು ಹತೋಟಿಗೆ ತರಲು ಅಸಮರ್ಥರಾದಾಗ ನೆಹರುರವರೇ ಅಪಾಯವನ್ನು ಲೆಕ್ಕಿಸದೆ ಜನರ ಮಧ್ಯದಲ್ಲಿ ಮುನ್ನುಗ್ಗಿ ಸುಳಿದಾಡಿ ಜನತೆಯ ಶಾಂತತೆಯನ್ನು ಕಾಪಾಡುವುದನ್ನು ಕಾಣಬಹುದು.

"ಪ್ರಾರಬ್ಧಸ್ಯ ಅಂತಗಾಮಿತ್ವಂ ಧೀರಸ್ಯ ಲಕ್ಷಣಂ" ಅಂದರೆ "ಹಿಡಿದ ಕೆಲಸವನ್ನು ಕೊನೆಗಾಣಿಸುವುದು ಧೀರರ ಲಕ್ಷಣ"ವೆಂಬ ಮಾತು ಇವರಿಗೆ ಚೆನ್ನಾಗಿ ಹೊಂದಿಕೆಯಾಗುವುದು. ಹಿಡಿದ ಕೆಲಸಕ್ಕೆ ವಿಘ್ನಗಳೇನೇ ಬರಲಿ ಹಠಹಿಡಿದು ಅದನ್ನು ಸಾಧಿಸುವುದು ಅವರ ಮುಖ್ಯಗುರಿ. ಹಠಸಾಧನೆಯೆಂಬುದು ಅವರ ಹುಟ್ಟುಗುಣ. ಚಿಕ್ಕ ಮಗುವಾಗಿದ್ದಾಗಲೂ ಹಠಹಿಡಿದು ಅಳಹತ್ತಿದರೆಂದರೆ ಸಮಾಧಾನಪಡಿಸುವುದು ಬಹಳ ಕಷ್ಟಕರವಾಗಿತ್ತು. ಯಾರಾದರೂ ಹತ್ತಿರ ಬಂದು ಅಳುವುದೇತಕ್ಕೆ? ಯಾರು ಹೊಡೆದವರು? ಎಂದು ಪ್ರಶ್ನಿಸಿದರೆ ಕೇಳಿದವರನ್ನೇ ಬೊಟ್ಟುತೋರಿಸಿ ಮತ್ತಷ್ಟು ಗಟ್ಟಿಯಾಗಿ ಅಳುತ್ತಿದ್ದರಂತೆ. ಕಾರ್ಯಸಾಧನೆಯಲ್ಲಿಯೂ ಇಂತಹ ಹಠಪ್ರವೃತ್ತಿಯೊಂದಿಗೆ ಶೀಘ್ರ ನಿರ್ಣಾಯಕಶಕ್ತಿಯೂ ಅವರಲ್ಲಿ ಬೆರೆತುಕೊಂಡಿದೆ. ಹೆಚ್ಚಿನ ವಾದವಿವಾದಗಳೆಂದರೆ ಅವರಿಗಾಗವು. ಉದ್ದುದ್ದ ಚರ್ಚೆಗಳು ಅವರಿಗೆ ಹಿಡಿಸವು. ಕೂಡಲೇ ಒಂದು ವಿಷಯದ ನಿರ್ಣಯಕ್ಕೆ ಬರುವುದು ಅವರ ಪದ್ಧತಿ. 1928ರಲ್ಲಿ ದಿಲ್ಲಿಯಲ್ಲಿ ಡಾ| ಅನ್ಸಾರಿಯವರ ಮನೆಯಲ್ಲಿ ಸರ್ವದಲ ಸಮ್ಮೇಲನ ಕೂಡಿತ್ತು. ಬೆಳಗಿನಹೊತ್ತು, ವಿಜಯ ರಾಘವಾಚಾರ್ಯ, ಅನ್ನಿ ಬೆಸಂಟಮ್ಮನವರೇ ಮುಂತಾದ ವಯೋವೃದ್ಧರು ಅದರಲ್ಲಿ ಭಾಗವಹಿಸಿದ್ದರು. ಹೊತ್ತು ನೆತ್ತಿಗೇರಿದರೂ ಇವರ ಚರ್ಚೆ ಮುಗಿಯಲಾರದು. ಜವಹರಲಾಲರಿಗಿದು ಹಿಡಿಸದಾಯಿತು. ಅಲ್ಲಿಂದೆದ್ದು ಗಂಟುಮೂಟೆ ಕಟ್ಟಿಕೊಂಡು ಹೊರಟೇಬಿಟ್ಟರು. ಡಾ| ಅನ್ಸಾರಿಯವರ ಕಾರ್ಯದರ್ಶಿ "ಹೊರಡುವುದೆಲ್ಲಿಗೆ? ಊಟವನ್ನಾದರೂ ಮಾಡಿಬರಬಾರದೇ?" ಎಂದು ಕೇಳಿದ್ದಕ್ಕೆ "ಈ ಮುದಿಯರ ಹಾವಳಿಯಿಂದಾಗಿ ಊಟಸಿಗುವುದೇ ದುಸ್ತರವಾಗಿದೆ" ಎಂದರಂತೆ.

ಗಾಂಧಿ ಮತ್ತು ಜವಹರರಲ್ಲಿ ಕೆಲವೊಂದು ತಾತ್ವಿಕ ಅಂತರಗಳಿವೆ. ಗಾಂಧೀಜಿ ಸಂತರೂ, ತತ್ತ್ವಜ್ಞಾನಿಗಳೂ ಎಂದಾದರೆ ಜವಹರರು ರಾಜನೀತಿಜ್ಞರೂ, ಕರ್ಮಠ ನೇತೃಗಳೂ ಆಗಿದ್ದಾರೆ. ಇಬ್ಬರೂ ಸಂಯಮಿಗಳೇ, ಗಾಂಧೀಜಿಯವರ ಸಂಯಮದಲ್ಲಿ ಸ್ವರಾಜ್ಯದ ಪ್ರಶ್ನೆ ಸಂಬಂಧಿಸಿಲ್ಲ, ಆದರೆ ಜವಹರರು ಸ್ವಾತಂತ್ರ್ಯಗಳಿಸಲೂ, ಗಳಿಸಿದ ಸ್ವಾತಂತ್ರ್ಯವನ್ನು ಉಳಿಸಲೂ ಬೇಕಾದ ವಿಷಯಗಳಲ್ಲಿ ಸಂಯಮವೊಂದೆಂಬುದನ್ನು ಗ್ರಹಿಸಿದ್ದಾರೆ. ಶಾಂತಿಯೇ ಗಾಂಧೀಜಿಯ ಮೂಲಮಂತ್ರವಾದರೆ ಜವಹರರು ಸಂಘರ್ಷ ಬೇಕೆನ್ನುತ್ತಾರೆ. ಸಂಘರ್ಷವಿಲ್ಲದ ಜೀವನ ಅವರ ಪಾಲಿಗೆ ನೀರಸ. ಡಾ| ಪಟ್ಟಾಭಿ ಸೀತಾರಾಮಯ್ಯನವರು ಇವರಿಬ್ಬರ ತುಲನೆಮಾಡುತ್ತಾ ಈರೀತಿ ಅಂದಿದ್ದಾರೆ—"ಗಾಂಧಿ ಜವಹರರ ಸಂಬಂಧ ಬೆಂಕಿ ನೀರಿನ ಸಂಬಂಧವಾದರೂ ಈ ವಿರೋಧಾಭಾಸದಲ್ಲಿ ಏಕತೆಯ ಸಮನ್ವಯವಿದೆ. ಇವರಿಬ್ಬರನ್ನೂ ಗೋದಾವರಿ ನದಿಗೆ ಹೋಲಿಸಬಹುದು. ನಾಸಿಕದಲ್ಲಿ ಪ್ರಾರಂಭವಾಗಿ ಏರುತಗ್ಗುಗಳನ್ನು ಲೆಕ್ಕಿಸದೆ ಪ್ರಬಲ ಪ್ರವಾಹದಿಂದ ಎದುರು ಬಿದ್ದುದನ್ನು ಕೆಡಹುತ್ತಾ ವೇಗವಾಗಿ ಹರಿಯುವ ಗೋದಾವರಿ ಜವಹರರು. ರಾಜಮಹೇಂದ್ರದಲ್ಲಿ ವಿಸ್ತಾರವಾಗಿ, ಗಂಭೀರ ಹಾಗೂ ಶಾಂತವಾಗಿ ಹರಿಯುವ ಗೋದಾವರಿ ಗಾಂಧಿಯವರು. ಗಾಂಧಿ ಜವಹರರ ಮಿಲನವೆಂದರೆ ಗಂಗಾಯಮುನೆಯರ ಸಂಗಮವಿದ್ದಂತೆ. ಒಬ್ಬರ ಹತ್ತಿರ ಅಹಿಂಸೆಯ ಶಾಂತಜಲವಿದೆ. ಇನ್ನೊಬ್ಬರ ಕೂಡೆ ಆವೇಶ ಮತ್ತು ಕ್ರೋಧದಿಂದ ಉಚ್ಚಲಿಸುವ ಜಲವಿದೆ. ಇಬ್ಬರೂ ಸ್ವಲ್ಪ ಸಮಯ ಬೇರೆ ಬೇರೆಯಾಗಿ ಹರಿಯುತ್ತಾರೆ, ಆ ವೇಳೆ ಒಂದಾಗುತ್ತಾರೆ." ಒಬ್ಬರು ಪೂರ್ವದ ಸಂಸ್ಕೃತಿಯನ್ನು ಪಶ್ಚಿಮದೆಡೆಗೆ ತಿರುಗಿಸಿದವರು. ಮಗುದೊಬ್ಬರು ಪಾಶ್ಚಾತ್ಯ ಸಂಸ್ಕೃತಿಯನ್ನು ಪೌರಸ್ತ್ಯ

ಸಂಸ್ಕೃತಿಗೆ ಆಳಪಡಿಸಿಕೊಂಡವರು. ಇವರಿಬ್ಬರ ಸಂಯೋಗ ಹಿಂಸೆಯೊಂದಿಗೆ ಅಹಿಂಸೆ, ವಿಜ್ಞಾನದೊಡನೆ ದರ್ಶನ, ಭೌತಿಕತೆಯೊಂದಿಗೆ ಆಧ್ಯಾತ್ಮಿಕತೆಯ ಸುಂದರ ಸಮ್ಮಿಶ್ರಣ.

ಇನ್ನು ನಮ್ಮ ಪ್ರಾಂತದ ಪ್ರಧಾನ ಮಂತ್ರಿ ರಾಜಾಜಿಯವರೊಂದಿಗೆ ಜವಹರಲಾಲರನ್ನು ಹೋಲಿಸುವುದಾದರೆ ಇಬ್ಬರೂ ಬುದ್ಧಿವಾದಿಗಳು. ರಾಜಾಜಿಯವರ ಬುದ್ಧಿವಾದ ಸ್ಥಿರತೆ ಮತ್ತು ಶಾಂತತೆಯಿಂದ ಕೂಡಿದ್ದರೆ ಉಚ್ಚಭಾವನೆ ಮತ್ತು ಹುರುಪುಳ್ಳ ಬುದ್ಧಿವಾದ ಜವಹರರದು. ಅಪಾಯ ಬಂದಾಗ ಉಪಾಯದಿಂದ ತಪ್ಪಿಸಿಕೊಳ್ಳಬೇಕೆನ್ನುತ್ತಾರೆ ರಾಜಾಜಿ. ಅಂತಹ ಸಂದರ್ಭದಲ್ಲಿ ಮುನ್ನುಗ್ಗಿ, ಅಪಾಯದಲ್ಲಿ ಧುಮುಕುವುದು ಜವಹರರ ಸ್ವಭಾವ. ಜವಹರಲಾಲರು ಪಶ್ಚಿಮದಿಂದ ಪ್ರಭಾವಿತವಾದ ಪೂರ್ವವಾಗಿದ್ದರೆ ರಾಜಾಜಿಯವರು ಹದಿನಾರಾಣೆ ವಿಶುದ್ಧ ಭಾರತೀಯರು. ರಾಜಾಜಿಯವರ ಉಡುಪು ತೊಡುಪುಗಳಲ್ಲಿ ಸರಲತನವಿದೆ. ಜವಹರರ ನಡೆನುಡಿಗಳಲ್ಲಿ ಶ್ರೀಮದ್ಗಾಂಭೀರ್ಯವಿದೆ. ಯಾರೋ ಹೇಳಿದಂತೆ ಇವರಿಬ್ಬರೂ ಕೂಡಿದರೆಂದರೆ ಅಸಂಭವವನ್ನು ಸಂಭವವನ್ನಾಗಿ ಮಾಡಬಲ್ಲವರು. ಈ ಮಾತು ಅಕ್ಷರಶಃ ಸತ್ಯ. ಆದರೆ ಪರಿಸ್ಥಿತಿ ಮಾತ್ರ ಆ ರೀತಿ ಬಂದೊದಗುವುದು ಬಹಳ ಅಪರೂಪ.

ಜವಹರಲಾಲರು ಪ್ರಸಿದ್ಧ ರಾಜಕಾರಣಿಯಿದ್ದಂತೆ ಸುಪ್ರಸಿದ್ಧ ವಾಗ್ಮಿಗಳೂ ಲೇಖಕರೂ ಆಗಿದ್ದಾರೆ. ಇವರ ವಾಗ್ಮಿತೆಗೆ ತಲೆದೂಗದ ಜನರಿಲ್ಲ. ಇವರ ಸಾಹಿತ್ಯ ವಿಶ್ವಸಾಹಿತ್ಯದಲ್ಲಿ ಮನ್ನಣೆಪಡೆದಿದೆ. ಗಳಿಸುವ ಹಾದಿಯಲ್ಲಿ ನಡೆದಿದ್ದರೆ ಇಲ್ಲವೆ ಇದ್ದುದನ್ನು ಇರಿಸಿಕೊಂಡಿದ್ದರೆ ನೆಹರು ನಾಡಿನ ಕುಬೇರರಾಗಬಹುದಿತ್ತು. ಅವರು ಮನಸ್ಸು ಮಾಡಿದರೆ ಇಂದಿಗೂ ಅದು ಸಾಧ್ಯ. ಆದರೆ ನೆಹರು ಈ ಬಲೆಗೆ ಸಿಗಲೇ ಇಲ್ಲ. ಸಂಪತ್ತು, ಗೌರವವೆಂದರೆ ಅವರಿಗೆ ಒಗ್ಗದ ಮಾತು. ಚಿಕ್ಕಂದಿನಿಂದಲೂ ಅವರ ಮನಸ್ಸು ಸೇವಾವ್ರತಕ್ಕೆ ಒಗ್ಗಿದೆ.

ಜವಹರಲಾಲರಂತಹ ತ್ಯಾಗ, ಸೇವಾನಿಷ್ಠೆ, ರಾಜಕಾರಣಪಟುತ್ವ ಮುಂತಾದ ಸದ್ಗುಣಗಳಿಂದ ಕೂಡಿದ ವ್ಯಕ್ತಿ ಪರರಾಷ್ಟ್ರಗಳಲ್ಲಿ ಜನಿಸಿದ್ದರೆ ಅಲ್ಲಿನವರು ಅವರಿಗೆ ಕೊಡತಕ್ಕ ಗೌರವ, ಸಲ್ಲಿಸತಕ್ಕ ಮರ್ಯಾದೆಗೆ ಇತಿಮಿತಿಯಿಲ್ಲದಾಗಬಹುದಿತ್ತು. ಆದರೆ ನಾವು ಮಾತ್ರ ಕಣ್ಣಿದ್ದೂ ಕುರುಡರಂತಿದ್ದೇವೆ.

ಅದೇನೇ ಇರಲಿ, ಸ್ವತಂತ್ರ ರಾಷ್ಟ್ರವನ್ನು ಕಟ್ಟಿ ಅದನ್ನು ಸರ್ವ ಸಮರ್ಥವನ್ನಾಗಿ ಮಾಡುವಂತಹ ಶಕ್ತಿ ಜವಹರಲಾಲರಲ್ಲಿ ಸಂಪೂರ್ಣವಾಗಿದೆ. ಅವರು ಭಾರತದ ಅಮುಕುಟ ಸಮ್ರಾಟರು. ಗಾಂಧೀಜಿ ಎಂದಂತೆ "Jawahar is a real gem" ಅವರೊಂದು ಅನರ್ಘರತ್ನ. ಆದುದರಿಂದಲೇ ಅಂತಾರಾಷ್ಟ್ರೀಯ ಖ್ಯಾತಿವೆತ್ತ ಮಹನೀಯರು ಇವರನ್ನು "ಏಷ್ಯಾದ ಮಹಾವ್ಯಕ್ತಿ" (The Great man of Asia) ಎಂದು ಕರೆದುದರಲ್ಲಿ ಆಶ್ಚರ್ಯವೇನಿದೆ?

ಎಸ್. ಕೆ. ಶ್ರೀಪತಿ ಆಚಾರ್ಯ,
ವಿದ್ವಾನ್, ಪ್ರವೀಣ.

ಪ್ರಾಣಿಗಳಲ್ಲಿ ಸಂತಾನರಕ್ಷಣೆ

ಸಂತಾನ ಸಂರಕ್ಷಣಾಕ್ರಿಯೆಯು ಮಾನವನಿಗೆ ಮಾತ್ರ ತಿಳಿದ ವಿಷಯವಲ್ಲ. ಮೂಕ ಪ್ರಾಣಿಗಳು ಮಾನವನಿಗಿಂತಲೂ ಮಿಗಿಲಾಗಿ ತಮ್ಮ ಸಂತಾನ ರಕ್ಷಣೆಯನ್ನು ಅನೇಕ ವಿಧಗಳಲ್ಲಿ ಮಾಡುತ್ತವೆ.

ಸಂತಾನ ರಕ್ಷಣೆಮಾಡುವ ಆಸಕ್ತಿಯು ಪ್ರಥಮದಲ್ಲಿ ಮೀನುಗಳ ವರ್ಗದಲ್ಲಿ ಕಂಡುಬರುತ್ತದೆ. ನಮ್ಮ ಈ ಭಾರತದೇಶದ ಸಮುದ್ರಗಳಲ್ಲಿ ಮತ್ತು ಪ್ರಪಂಚದ ಇನ್ನಿತರ ಪ್ರದೇಶಗಳಲ್ಲಿಯೂ ವಾಸಿಸುವ ಸೊರ ಮೀನು (SHARK) ಎಂಬ ಒಂದು ಜಾತಿಯ ಮೀನು ತನ್ನ ಪ್ರತಿಯೊಂದು ತತ್ತಿಯನ್ನೂ ಕೊಂಬನ್ನು ಹೋಲುವ ವಸ್ತುವಿನಿಂದಾದ ಒಂದು ಚೀಲದಲ್ಲಿಟ್ಟು, ತತ್ತಿಯು ಸುತ್ತಣ ವಾತಾವರಣಕ್ಕೆ ಸಿಕ್ಕಿ ಹಾಳಾಗದಂತೆ, ಈ ಚೀಲವನ್ನು ಸಮುದ್ರದಲ್ಲಿರುವ ಕಲ್ಲಿಗೋ, ಬಂಡೆಗೋ ತಗಲಿಸುತ್ತದೆ. ತತ್ತಿಯು ಬಲಿತು, ಅದರಿಂದ ಮರಿಮೀನು ಹೊರ ಬೀಳುವವರೆಗೆ ನಡೆಯುವ ಬದಲಾವಣೆಗಳೆಲ್ಲ ಈ ಚೀಲದಲ್ಲೇ ನಡೆಯುತ್ತವೆ. ಸಮುದ್ರ ತೀರದ ನೀರಾವರಿ ಪ್ರದೇಶಗಳಲ್ಲಿ ಜೀವಿಸುವ 'ಸೆಂಟ್ರೊನೋಟಿಸ್' ಎಂಬ ಒಂದು ಜಾತಿಯ ಮೀನು, ತನ್ನ ಮೊಟ್ಟೆಗಳನ್ನೆಲ್ಲಾ ಒಂದು ಚೆಂಡಿನಾಕಾರಕ್ಕೆ ತಂದು, ಚಪ್ಪಟೆಯಾಗಿರುವ ತನ್ನ ದೇಹವನ್ನು ಈ ಚಂಡಿಗೆ ಸುತ್ತಿ, ತತ್ತಿಗಳೊಡೆದು, ಮರಿ ಮೀನುಗಳು ಹೊರಬೀಳುವ ತನಕವೂ ಅವುಗಳನ್ನು ಕಾಪಾಡುವುದು. 'ಎಮಿಯ' (Amia) ಎಂಬ ಉತ್ತರ ಅಮೇರಿಕದ ಸರೋವರಗಳಲ್ಲಿ ವಾಸಿಸುವ ಮೀನು ಉನ್ನತಮಟ್ಟದ ಸಂತಾನರಕ್ಷಣೆಯನ್ನು ಪ್ರದರ್ಶಿಸುವುದು. ಮೊಟ್ಟೆಯಿಡುವ ಕಾಲದಲ್ಲಿ, ಈ ಮೀನು ಜೊಂಡುಗಳ ಮಧ್ಯೆ ನುಗ್ಗಿ, ಅವುಗಳ ಕಾಂಡವನ್ನು ಮೇಲಾಕಾರವಾಗಿ ಕಡಿದು, ನೆಲವನ್ನು ಅಗೆದು, ತತ್ತಿಗಳನ್ನಿಡುವ ಪ್ರದೇಶವನ್ನು ಸಜ್ಜುಗೊಳಿಸುವುದು. ಹೀಗೆ ಸಜ್ಜುಗೊಳಿಸಿದ ಪ್ರದೇಶದಲ್ಲಿ ಹೆಣ್ಣು ಮೀನು ತನ್ನ ತತ್ತಿಗಳನ್ನು ಇಡುವುದು. ಈ ತತ್ತಿಗಳನ್ನು ಕಾಯುವ ಭಾರವು ಗಂಡು ಮೀನಿನದು. ಅದು ತನ್ನ ಕಿವಿರಿನ ಮುಚ್ಚಳವನ್ನು ಬೀಸಣಿಗೆಯಂತೆ ಬೀಸಿ, ಮೊಟ್ಟೆಗಳಿಗೆ ಶುದ್ಧವಾದ ಗಾಳಿಯನ್ನು ಒದಗಿಸುವುದು. ಅಲ್ಲದೆ, ಮೊಟ್ಟೆಯೊಡೆದು ಅದರಿಂದ ಮರಿಮೀನು ಹೊರಬೀಳುವವರೆಗೂ, ಅದನ್ನು ಕಾಪಾಡುವ ಭಾರವು ಗಂಡುಮೀನಿನದಾಗಿದೆ. ಮಲಯ ಪರ್ಯಾಯ ದ್ವೀಪದಲ್ಲಿ 'ಗೌರಾಮಿ' (Gourami) ಎಂಬ ಜಾತಿಯ ಮೀನು ಹೇರಳವಾಗಿದೆ. ತತ್ತಿಯಿಡುವ ಕಾಲವು ಸಮೀಪಿಸಿದಾಗ ಇದು ನೀರಿನ ಜೊಂಡು ಮೊದಲಾದ ಪದಾರ್ಥಗಳಿಂದ ಗೋಳಾಕಾರದ ಗೂಡನ್ನು ರಚಿಸಿ, ಅದನ್ನು ತಾನು ವಾಸಿಸುವ ನೀರಿನಲ್ಲಿರುವ ಗಿಡಗಳಿಗೆ ತಗಲಿಸುವುದು. ಸಾಮಾನ್ಯವಾಗಿ ಸುಂದರವಾಗಿರುವ ಈ ಮೀನು, ತತ್ತಿಯಿಡುವ ಸಮಯದಲ್ಲಿ ಭಯಂಕರ ರೂಪವನ್ನು ತಾಳುವುದು. ಹೀಗೆ ಮಾರ್ಪಟ್ಟ ಮೀನು, ತತ್ತಿಗಳನ್ನು ಗೂಡಿನಲ್ಲಿಟ್ಟು ಆಗಾಗ ಬಾಯಿ ತುಂಬ ಗಾಳಿಯನ್ನು ತುಂಬಿಕೊಂಡು ಮೊಟ್ಟೆಗಳ ಮೇಲೆ ಊದುತ್ತದೆ. ಮದರಾಸಿನಲ್ಲಿ ನೀರಿನ ಗುಂಡಿಗಳಲ್ಲಿಯೂ ಬಚ್ಚಲು ಮೊದಲಾದ ಪ್ರದೇಶಗಳಲ್ಲಿಯೂ 'ಎಟ್ರೊಪ್ಲಸ್' (Etroplus) ಎಂಬ ಮೀನು ಜೀವಿಸುತ್ತದೆ. ಇದು ಆಳವಿಲ್ಲದ ಸ್ಥಳಗಳಲ್ಲಿ ಗೂಡನ್ನು ರಚಿಸಿ, ಅದರಲ್ಲಿ ತತ್ತಿಗಳನ್ನಿಟ್ಟು; ಮೊಟ್ಟೆಯೊಡೆದು ಹೊರಬೀಳುವ ಮರಿಗಳು ಸ್ವತಂತ್ರಜೀವನವನ್ನು ನಡೆಸುವ ಶಕ್ತಿಯನ್ನು ಗಳಿಸುವ ವರೆಗೂ, ಹೆಣ್ಣಿನೊಡಗೂಡಿ ಗೂಡನ್ನು ಎಡೆಬಿಡದೆ ಕಾಯುವುದು. ಮೆಡಿಟರೇನಿಯನ್ ಸಮುದ್ರದಲ್ಲಿ ಹೇರಳವಾಗಿ ಇರುವ 'ಕಡಲುಕುದುರೆ' (Sea-horse) ಎಂಬ ಮೀನಿನಲ್ಲಿ ಸಂತಾನ ರಕ್ಷಣೆಯು ಗಂಡಿನ ಜವಾಬ್ದಾರಿಯಾಗಿದೆ. ಈ ಮೀನು ನಮ್ಮ ಇಂಡಿಯಾ ದೇಶದ ಸಮುದ್ರದಲ್ಲಿಯೂ ದೊರಕುವುದು. ಗಂಡುಮೀನಿನ ಕೆಳಭಾಗದಲ್ಲಿ ಒಂದು ದೊಡ್ಡ ಚೀಲ (Brood pouch)ವಿದೆ. ಈ ಚೀಲದ ಮುಂಭಾಗದಲ್ಲಿ ಒಂದು ದೊಡ್ಡ ಕವಾಟವಿರುವುದು. ಈ ಕವಾಟದ ಮೂಲಕ ಚೀಲದೊಳಗೆ ತತ್ತಿಗಳನ್ನು ಹೆಣ್ಣುಮೀನು ಸುರಿಸುವುದು. ಚೀಲವು ತುಂಬುವವರೆಗೂ ಹೆಣ್ಣುಮೀನು ಮೊಟ್ಟೆಗಳನ್ನು ಸುರಿಸುತ್ತಲೇ ಇರುವುದು. ಚೀಲಕ್ಕೆ ಸೇರುವ ಮೊಟ್ಟೆಗಳೆಲ್ಲಾ ಒಂದೇ ಮೀನಿನದಾಗಿರುವುದಿಲ್ಲ. ಹಲವು ಹೆಣ್ಣುಮೀನುಗಳು

ಒಂದು ಗಂಡುಮೀನಿನ ಚೀಲದಲ್ಲಿ ತಮ್ಮ ತತ್ತಿಗಳನ್ನು ಸೇರಿಸುವುವು. ಆದ್ದರಿಂದ ತತ್ತಿಗಳನ್ನು ಕಾಪಾಡುವ ಸಂದರ್ಭದಲ್ಲಿ ಗಂಡುಮೀನು ತನ್ನ ತತ್ತಿಗಳು ಮತ್ತು ಇತರರ ತತ್ತಿಗಳು ಎಂದು ವ್ಯತ್ಯಾಸವನ್ನು ತೋರಿಸುವುದಿಲ್ಲ. ಚೀಲವು ತುಂಬಿದ ಕೂಡಲೆ ಕವಾಟವು ಮುಚ್ಚಿಕೊಳ್ಳುವುದು. ತತ್ತಿಯು ಒಡೆದು ಮರಿಗಳು ಹೊರಬೀಳುವಾಗ ಚೀಲದ ಕವಾಟವು ತೆರೆಯಲ್ಪಡುತ್ತದೆ. ಗಂಡುಮೀನಿನ ರಕ್ತದಿಂದ ಸ್ರವಿಸುವ ಒಂದು ಬಗೆಯ ದ್ರವವೇ ಬೆಳೆಯುತ್ತಿರುವ ತತ್ತಿಗಳಿಗೆ ಆಹಾರವಾಗುವುದು. 'ಏರಿಯಸ್' (Arius) ಎಂಬ ಒಂದು ಜಾತಿಯ ಮೀನಿನಲ್ಲಿ ಮೊಟ್ಟೆಯೊಡೆದು ಮರಿಗಳು ಹೊರಬೀಳುವವರೆಗೂ, ಗಂಡುಮೀನು ಮೊಟ್ಟೆಗಳನ್ನು ತನ್ನ ಬಾಯಿಯಲ್ಲಿಟ್ಟುಕೊಂಡು ಪೋಷಿಸುತ್ತದೆ. ಆಗ ಸಂತಾನದ ಸಲುವಾಗಿ ಕೆಲವು ಕಾಲ ನಿರಶನವ್ರತವನ್ನು ಕೈಕೊಳ್ಳುವುದು.

ಮೈಸೂರು ಸಂಸ್ಥಾನದ ಕೆಲವು ಪ್ರದೇಶದ ಕಾಡುಗಳಲ್ಲಿ, ಭೂಮಿಯನ್ನು ಕೊರೆದು ಬಿಲದಲ್ಲಿ ವಾಸಿಸುವ ಹಿತ್ತಲುಮಂಡಲ (Ichthyphis) ಎಂಬ ದ್ವಿಚರಪ್ರಾಣಿ (Amphibia)ಗಳ ವರ್ಗಕ್ಕೆ ಸೇರಿದ ಪ್ರಾಣಿಯಲ್ಲಿ ಹೆಣ್ಣು, ತಾನು ಇಟ್ಟಿರುವ ಮೊಟ್ಟೆಗಳನ್ನೆಲ್ಲಾ ಒಂದು ದ್ರಾಕ್ಷೆಯ ಗೊಂಚಲಿನಂತೆ ಜೋಡಿಸಿ ಅವು ಬಲಿತು ಒಡೆಯುವ ವರೆಗೆ ಆ ಗೊಂಚಲನ್ನು ಸುತ್ತಿಕೊಂಡಿರುತ್ತದೆ.

ತಮ್ಮ ಮರಿಗಳನ್ನು ಬೆನ್ನಿನ ಮೇಲೆಯೂ, ಬಾಯಿಯಲ್ಲಿಯೂ ಇಟ್ಟುಕೊಂಡು ಕಾಪಾಡುವ ಕೆಲವು ದ್ವಿಚರಪ್ರಾಣಿಗಳಿವೆ. ಅಮೇರಿಕದ 'ನೋಟೋಟ್ರೇಮಾ' (Nototrema) ಎಂಬ ಕಪ್ಪೆಯ ಬೆನ್ನಿನ ಮೇಲೆ ಒಂದು ಚರ್ಮದ ಚೀಲವು ರೂಪುಗೊಳ್ಳುತ್ತದೆ. ಈ ಚೀಲದ ಬಾಯಿಯು ಹಿಮ್ಮುಖವಾಗಿರುವುದು. ಮೊಟ್ಟೆಗಳು ಈ ಚೀಲದಲ್ಲಿ ಬೆಳೆದು, ಬಲಿತು, ದೊಡ್ಡವಾಗಿ ಹತ್ತಿರವಿರುವ ನೀರನ್ನು ಸೇರುತ್ತವೆ. ಅಮೇರಿಕದ 'ಪೈಪಾ' (Pipa) ಎಂಬ ಕಪ್ಪೆಯ ನಡವಳಿಕೆಯು ಗಮನಾರ್ಹವಾದದ್ದು. ಮೊಟ್ಟೆಗಳಿಡುವ ಕಾಲವು ಸಮೀಪಿಸಿದಾಗ ಇದರ ಬೆನ್ನಿನ ಚರ್ಮವು ಬಹಳ ಮೃದುವಾಗುವುದು. ಚರ್ಮದಲ್ಲಿ, ಅಲ್ಲಲ್ಲಿ ಸಣ್ಣ ಗುಣಿಗಳು ಏರ್ಪಡುವುವು. ಹೆಣ್ಣುಕಪ್ಪೆಯು ತಾನಿಟ್ಟ ತತ್ತಿಗಳನ್ನು, ಗಂಡಿನ ಸಹಾಯದಿಂದ ತನ್ನ ಬೆನ್ನಿನ ಮೇಲೆ ಸಾಗಿಸಿ, ಒಂದೊಂದು ಗುಣಿಯಲ್ಲಿ ಒಂದೊಂದು ತತ್ತಿಯಂತಿಟ್ಟು ಅನಂತರ ಅದರ ಮೇಲೆ ಒಂದು ಹೊದಿಕೆಯನ್ನು ರೂಪುಗೊಳಿಸುತ್ತದೆ. ಹೀಗೆ ತತ್ತಿಯನ್ನು ತಾಯಿಯು ಬೆನ್ನಮೇಲೆ ಮೃದುವಾಗಿಟ್ಟುಕೊಳ್ಳುವುದು. ಹೀಗೆ ಹುದುಗಿಕೊಂಡ ತತ್ತಿಯ ಬೆಳವಣಿಗೆಗೆ ಚರ್ಮದಿಂದ ಸ್ರವಿಸಿದ ದ್ರವವೇ ಆಹಾರವಾಗಿರುವುದು. ತತ್ತಿಯು ಒಡೆದು ಹೊರಬೀಳುವ ಮರಿಗಳು ಮೊದಲೇ ತಾಯಿಯನ್ನು ಬಿಡುವುದಿಲ್ಲ. ಅದರ ಬೆನ್ನಿನ ಮೇಲೆ, ಗುಂಪುಗುಂಪಾಗಿದ್ದು ಬಲಿಯುವ ವರೆಗೂ ಬೆನ್ನನ್ನು ಬಿಡುವುದಿಲ್ಲ.

ಸೂಲಗಿತ್ತಿ ಕಪ್ಪೆ (Alyte Obstetricans)ಯ ಜೀವನಕ್ರಿಯೆಯು ಬೇರೊಂದು ವಿಧ. ಇದು ಮಣಿಯ ಸರದಂತೆ ಇಡುವ ಮೊಟ್ಟೆಗಳು, ಗಂಡುಕಪ್ಪೆಯ ಹಿಂಗಾಲುಗಳಿಗೆ ಸಿಕ್ಕಿಕೊಳ್ಳುತ್ತವೆ. ಈ ಸಂಬಂಧವು ಭೂಮಿಯ ಮೇಲೆ ಏರ್ಪಡುವುದು. ಗಂಡು, ತಾನು ಹೋದ್ಕಡೆಗಳಿಗೆಲ್ಲಾ ತನ್ನ ಹೊರೆಯನ್ನು ಹೊತ್ತುಕೊಂಡು ಹೋಗುತ್ತದೆ. ಸುಮಾರು ಮೂರು ವಾರಗಳ ಅನಂತರ ಹೊರೆಯೊಡನೆ ನೀರಿನಲ್ಲಿ ಧುಮುಕುತ್ತದೆ. ಆಗ ಕಪ್ಪೆಯ ಮರಿಗಳು ಲೋಳೆಯ ಕವಚವನ್ನು ಭೇದಿಸಿ, ಸ್ವಾತಂತ್ರ್ಯವನ್ನು ಪಡೆದು, ನೀರಿನಲ್ಲಿ ಈಜಲು ಆರಂಭಿಸುತ್ತವೆ.

ಸರೀಸೃಪಗಳ (Reptiles) ಜಾತಿಗೆ ಸೇರಿದ ಮೊಸಳೆಗಳಲ್ಲಿ ಕೂಡ ಸಂತಾನ ರಕ್ಷಣೆಯು ಕಂಡುಬರುವುದು. ಹೆಣ್ಣು ಮೊಸಳೆಯು, ತಾನು ವಾಸಿಸುವ ನದಿಯ ದಡದ ಹತ್ತಿರ ಮರಳಿನಲ್ಲಿ ಗುಂಡಿಗಳನ್ನು ಕೊರೆದು, ಅದರ ಅಡಿಯಲ್ಲಿ ಒಂದು ವರಸೆ ತತ್ತಿಗಳನ್ನಿಡುವುದು. ಅವುಗಳನ್ನು ಮರಳಿನಿಂದ ಮುಚ್ಚಿ ಅದರ ಮೇಲೆ ಮತ್ತೊಂದು ವರಸೆಯನ್ನಿಡುವುದು. ಹೀಗೆ 2–3 ವರಸೆಗಳನ್ನಿಟ್ಟು ಮರಳಿನಿಂದ ಮುಚ್ಚಿ ಅದರ ಮೇಲೆ ಒಣಗಿದ

ಹುಲ್ಲು, ಎಲೆ ಮುಂತಾದುವುಗಳನ್ನು ಹರಡಿ, ತತ್ತಿಗಳ ಬೆಳವಣಿಗೆಗೆ ಬೇಕಾದ ಶಾಖವನ್ನು ಒದಗಿಸುವುದು, ಕೆಲವು ವೇಳೆ ತಾಯಿಯು ಗೂಡಿನ ಮೇಲೆ ಮಲಗಿ ಮೊಟ್ಟೆಗಳನ್ನು ಕಾಯುವುದು. ಮರಳಿನಲ್ಲಿರುವಾಗಲೇ ಮರಿಗಳು ಹೊರಬಿದ್ದರೆ ಅವು ಮೊದಲೇ ಸತ್ತುಹೋಗುವುವು. ಆದರೆ, ಗೂಡಿನ ಸಮೀಪದಲ್ಲೇ ಕಾಯುತ್ತಿರುವ ತಾಯಿಯು ಇದನ್ನು ತಪ್ಪಿಸುತ್ತದೆ. ಮೊಟ್ಟೆಯೊಡೆಯುವ ಕಾಲವು ಸಮೀಪಿಸಿದಾಗ ಮೊಟ್ಟೆಯೊಳಗಿನ ಮರಿಯು, ಒಂದು ತರದ ಧ್ವನಿಯನ್ನು ಮಾಡುತ್ತದೆ. ಇದನ್ನು ಕೇಳಿದಕೂಡಲೇ ತಾಯಿಯು ಗೂಡನ್ನು ಅಗೆದು, ಮೊಟ್ಟೆಗಳನ್ನು ಹೊರಕ್ಕೆ ತೆಗೆಯುವುದು. ದಾಸರ ಹಾವು ಮೊಟ್ಟೆಗಳನ್ನು ಇಟ್ಟು ಅವುಗಳ ಸುತ್ತಲೂ ದೇಹವನ್ನು ಸುತ್ತಿ ಅದನ್ನು ಪೋಷಿಸುತ್ತದೆ. ಪಕ್ಷಿಗಳೆಲ್ಲಾ ಸಾಮಾನ್ಯವಾಗಿ ಅಂಡಜಗಳು. ಮೊಟ್ಟೆಗಳನ್ನು ಇಡುವಕಾಲಕ್ಕೆ ಮುಂಚೆ ಗಂಡು ಹೆಣ್ಣು ಪಕ್ಷಿಗಳು ಗೂಡುಗಳನ್ನು ಕಟ್ಟಲು ಮೊದಲು ಮಾಡುವುವು. ಒಂದು ಜಾತಿಯ ಪಕ್ಷಿಯ ಗೂಡಿನಂತೆ ಮತ್ತೊಂದು ಜಾತಿಯ ಪಕ್ಷಿಯ ಗೂಡು ಇರುವುದಿಲ್ಲ. ಗೂಡುಕಟ್ಟಲು ಬೇಕಾದ ರಚನಾಸಾಮಗ್ರಿಗಳನ್ನು ಆರಿಸುವುದರಲ್ಲಿ ಪಕ್ಷಿಯು ತುಂಬಾ ಕೌಶಲವನ್ನು ತೋರಿಸುತ್ತದೆ. ಗೂಡುಗಳನ್ನು ಕಟ್ಟದೆ ನೆಲದಲ್ಲಿ ಅಗೆದ ಗುಣಿಗಳಲ್ಲಿಯೂ ಕೊಳೆತು ನಾರುತ್ತಿರುವ ಎಲೆಗಳ ರಾಶಿಯ ಮಧ್ಯದಲ್ಲಿಯೂ ಮೊಟ್ಟೆಗಳನ್ನಿಡುವ ಕೆಲವು ಪಕ್ಷಿಗಳಿವೆ. ಹೆಚ್ಚುಕಡಿಮೆ ಎಲ್ಲಾ ಪಕ್ಷಿಗಳು ತಾವಿಡುವ ಮೊಟ್ಟೆಗಳ ಮೇಲೆ ತಾವು ಕೂತು ಅವಕ್ಕೆ ಬೇಕಾಗುವ ಶಾಖವನ್ನು ಒದಗಿಸಿಕೊಟ್ಟು ಮರಿಗಳು ಹೊರಬೀಳುವವರೆಗೂ ಅವನ್ನು ಕಾಪಾಡುತ್ತವೆ. ಮರಿಯು ಹೊರಬಿದ್ದ ಮೇಲೆ ಅದಕ್ಕೆ ಶಕ್ತಿಬಂದು ಹಾರುವ ವರೆಗೆ ಪಕ್ಷಿಗಳು ಅದಕ್ಕೆ ಆಹಾರವನ್ನು ಒದಗಿಸುವುವು. ಅಲ್ಲದೆ ಅವುಗಳಿಗೆ ಹಾರಾಡಲೂ ಕೂಡ ಕಲಿಸಿಕೊಡುತ್ತವೆ.

ಸಸ್ತನಿಗಳ (Mammals) ವರ್ಗಕ್ಕೆ ಸೇರಿದ ಆಸ್ಟ್ರೇಲಿಯಾ ದೇಶದ ನಿವಾಸಿಯಾದ 'ಕಾಂಗರೂ', ತನ್ನ ಮರಿಯು ಗರ್ಭದಿಂದ ಹೊರಬಿದ್ದು, ಸ್ವತಂತ್ರವಾಗಿ ಜೀವಿಸುವ ವರೆಗೆ. ಅದನ್ನು ತನ್ನ ಹೊಟ್ಟೆಯ ಕೆಳಭಾಗದಲ್ಲಿರುವ ಜೋಗುಳಿ ಚೀಲದಲ್ಲಿ ಕಾಪಾಡುತ್ತದೆ. ಅಮೇರಿಕಾ ವಾಸಿಯಾದ 'ಒಪೋಸಂ' (Opossum) ಎಂಬ ಪ್ರಾಣಿಯು ವರ್ಷಕ್ಕೆ 2-3 ಸಲ ಮರಿಗಳನ್ನಿಡುವುದು. ಪ್ರತಿಸಲವೂ 4-6 ಮರಿಗಳನ್ನಿಡುತ್ತ ಹುಟ್ಟಿದ 2-3 ತಿಂಗಳ ವರೆಗೆ ಅವು, ತಾಯಿಯ ಜೋಗುಳಿ ಚೀಲದಲ್ಲಿ ಪೋಷಣೆಯನ್ನು ಪಡೆದು ನಂತರ ಕೆಲವುಕಾಲದ ವರೆಗೆ ತಾಯಿಯ ಬಾಲಕ್ಕೆ ತಮ್ಮ ಬಾಲವನ್ನು ತಗುಲಿಸಿಕೊಂಡು ಅದರ ಬೆನ್ನಿನ ಮೇಲೆ ಜೀವಿಸುತ್ತವೆ. ಕೋತಿಗಳಲ್ಲಿ ಕೂಡ, ತಾಯಿಯು ಮರಿಯು ಗರ್ಭದಿಂದ ಹೊರಬಿದ್ದು ಅದು ಸ್ವತಂತ್ರವಾಗಿ ಜೀವಿಸುವ ಶಕ್ತಿಯನ್ನು ಪಡೆಯುವ ವರೆಗೆ ಅದನ್ನು ತನ್ನ ಹೊಟ್ಟೆಗೆ ಅಪ್ಪಿಕೊಂಡು ಕಾಪಾಡುವುದು.

ಸಾಮಾನ್ಯವಾಗಿ, ತಾವಿರುವ ಗೂಡುಗಳಲ್ಲಿಯೇ ತತ್ತಿಗಳನ್ನಿಡುವುದು ಪಕ್ಷಿಗಳ ಸ್ವಭಾವ. ಆದರೆ ಕೋಗಿಲೆಯು, ಕಾಗೆಯ ಗೂಡಿನಲ್ಲಿ ತನ್ನ ಮೊಟ್ಟೆಗಳನ್ನಿಡುವುದು. ಕಾಗೆಗೆ ತನ್ನ ಮೊಟ್ಟೆಗೂ, ಕೋಗಿಲೆಯ ಮೊಟ್ಟೆಗೂ, ಯಾವ ವ್ಯತ್ಯಾಸವೂ ಕಾಣುವುದಿಲ್ಲ. ಮೊಟ್ಟೆ ಒಡೆದು ಮರಿಯು ಹೊರಬೀಳುವ ವರೆಗೆ ಅದನ್ನು ಪೋಷಿಸುವುದು ಕಾಗೆಯ ಗುಣ. ಕೋಗಿಲೆಯು ತನ್ನ ಬಾಯಿಬಿಟ್ಟಾಗಲೇ ಕಾಗೆಗೆ ತನ್ನ ಮೂಢತನದ ಅರಿವಾಗುವುದು. ಆದರೆ ಇಷ್ಟುಹೊತ್ತಿಗೆ ಕೋಗಿಲೆಯ ಮರಿಗೆ ಹಾರುವ ಶಕ್ತಿ ಬಂದಿರುವುದರಿಂದ ಅದು ಕಾಗೆಗೆ ಸಿಕ್ಕದೆ, ಹಾರಿಹೋಗುವುದು.

ಈ ರೀತಿಯಲ್ಲಿ ಮೂಕಪ್ರಾಣಿಗಳು ಮಾನವನಿಗಿಂತಲೂ ಮಿಗಿಲಾದ ಚಾತುರ್ಯದಿಂದ ತಮ್ಮ ಸಂತಾನ ರಕ್ಷಣೆ ಮಾಡುವುದನ್ನು ವಿಮರ್ಶಿಸುವಾಗ ಮತ್ತೊಮ್ಮೆ ಈ ಸೃಷ್ಟಿಯ ರಚನಾವೈಚಿತ್ರ್ಯದ ಹೊಲಬಾಗುತ್ತದೆ.

ಆರ್. ಎಸ್. ಮಾಧವರಾವ್, ಎಮ್. ಎಸ್‌ಸಿ.

'ಪರ್ಲ್ ಬಕ್'ಳ ಕಾದಂಬರಿಗಳು

ಚೀನಾದೇಶದ ರೈತರ ಬಾಳುವೆಯನ್ನು, ಅಲ್ಲಿನ ಜನಜೀವನದ ಸಮಸ್ಯೆಗಳನ್ನು, ಹೃದಯಂಗಮವಾಗಿ ಚಿತ್ರಿಸಿ ವಿಶ್ವವಿಖ್ಯಾತಿಯಾಗಿರುವ ಶ್ರೀಮತಿ ಪರ್ಲ್ ಬಕ್, ನಾಬೆಲ್ ಪಾರಿತೋಷಕವನ್ನು ಪಡೆದ ಅಮೆರಿಕದ ಮಹಿಳೆಯರಲ್ಲಿ ಮೊದಲಿಗಳು. "The House of Earth", "The Mother", "Pavilion of Women", "The Dragon Seed" ಮುಂತಾದ ೧೫ ಕಾದಂಬರಿಗಳು ಜಗತ್ತಿನಲ್ಲೆಲ್ಲ ಜನಪ್ರಿಯವಾಗಿರುವುವಲ್ಲದೆ, ಆಕೆಯ "ಗುಡ್ ಅರ್ಥ್" ಕಾದಂಬರಿ ಪ್ರಕಟವಾಗಿ ೨೦ ವರ್ಷಗಳ ವರೆಗೆ ಒಂದೇ ಸವನೆ ಮಾರಾಟವಾಗುತಿದ್ದು, ಜಗತ್ತಿನ ೨೦ ಭಾಷೆಗಳಲ್ಲಿ ಅನುವಾದಿತವಾಗಿದೆ. ಇವುಗಳಲ್ಲಿ ಒಂದೊಂದು ಗ್ರಂಥವೂ ಚೀನೀ ಜೀವನದ ರನ್ನಗನ್ನಡಿಯಾಗಿರುವುದರಿಂದ, ಆ ದೇಶದ ಜನಜೀವನದ ಎಳೆಎಳೆಗಳನ್ನು ಜಗತ್ತಿಗೆ ಪರಿಚಿಸಿ ಕೊಟ್ಟ ಶ್ರೇಯಸ್ಸು ಆಕೆಯದು.

ಜೀವನ

ಪರ್ಲ್ ಬಕ್‌ಳ ಜನನವಾದುದು ಅಮೆರಿಕದ ಹಿಲ್ಸ್‌ಬರೋದಲ್ಲಾದರೂ, ಬಾಲ್ಯ, ಯೌವನಗಳು ಕಳೆದುದು ಚೀನಾದ ಯಾಂಗ್‌ಟ್ಸೀ ನದೀತೀರದ ಚಿಕಿಯಾಂಗ್‌ದಲ್ಲಿ. ಆಕೆ ಹುಟ್ಟುವ ಮೊದಲೇ ಆಕೆಯ ತಂದೆ ತಾಯಿಗಳು ಚೀನಾದಲ್ಲಿ ಧರ್ಮಪ್ರಚಾರಕರಾಗಿದ್ದರು. ಐದು ತಿಂಗಳ ಮಗುವಾಗಿಯೇ ಆಕೆ ಚೀನಾದೇಶವನ್ನು ಸೇರಿದಳು. ಇಂಗ್ಲಿಷ್‌ನೊಂದಿಗೆ ಚೀನೀ ಭಾಷೆಯನ್ನು ಕಲಿತಳು. ತನ್ನ ಹಿರಿಯರ ಕೊಡುಗೆಯ ಕುರಿತು ಆಕೆ ಹೇಳಿದ ಮಾತುಗಳಿವು— "ನನ್ನ ತಾತ ಮುತ್ತಾತಂದಿರು ಬೇರೆ ಕಡೆ (ಹಾಲಂಡ್) ಗಳಿಂದ ಬಂದು ನೆಲಸಿದವರಾದರೂ, ಸಂಪತ್ತು ಇದ್ದವರಾದರೂ, ಮನುಷ್ಯರ ವ್ಯಾಪಾರಕ್ಕೆ ಇಷ್ಟಪಡುತ್ತಿರಲಿಲ್ಲ. ನನ್ನ ಪೂರ್ವಜರಿಂದ ಜಾತ್ಯತೀತಭಾವ ಅಥವಾ ಜಾತಿಜನಾಂಗಗಳಲ್ಲಿಯ ಸಮತಾಭಾವನೆಯ ಉಪದೇಶ ನನಗೆ ದೊರಕಿದೆ."

ಬಾಲ್ಯದಲ್ಲಿ ಆಕೆಯ ಲಾಲನೆಮಾಡುತಿದ್ದ ಚೀನೀ ದಾದಿಯೊಬ್ಬಳು ಅನೇಕ ಬೌದ್ಧ ಮತ್ತು ಟೇಯೋಸ್ಟಿ ಕತೆಗಳನ್ನು ಆಕೆಗೆ ಹೇಳುತಿದ್ದಳು. ಈ ದಾದಿಯಿಂದಾಗಿ ತನ್ನ ಮೇಲಾದ ಪರಿಣಾಮವನ್ನು ಪರ್ಲ್ ಬಕ್ ಹೀಗೆ ಬಣ್ಣಿಸಿದ್ದಾಳೆ— "ಅವಳ ದೇಶವು ನಮ್ಮ ದೇಶ, ಅವಳ ಜನ ನಮ್ಮ ಜನರೆಂಬ ಭಾವನೆ ಇನ್ನೂ ಅಳಿದಿಲ್ಲ. ಅವಳು ನಂಬಿದ ಕೆಲ ದೇವತೆಗಳ ನಂಬಿಕೆಯ ಸಾರ ನಮ್ಮ ಹೃದಯದಲ್ಲಿ ಇಂದಿಗೂ ಶಾಶ್ವತವಾಗಿ ನೆಲಸಿದೆ. ಯಾವಾಗಾದರೊಮ್ಮೆ ಅವಳನ್ನು ನೆನೆಯುವಾಗ— ಅವಳು ಅಪನಂಬಿಕೆ, ತಿರಸ್ಕಾರಗಳಿಗೆ ಯೋಗ್ಯಳಲ್ಲ; ಪೂಜ್ಯ ವ್ಯಕ್ತಿ— ಎಂದು ನಾವು ಭಾವಿಸುತಿದ್ದೆವು."

ಆ ದಾದಿ ಹೇಳುತಿದ್ದ ಕತೆಗಳಿಂದಾಗಿ ಬಾಲಿಕೆ ಪರ್ಲ್ ಬಕ್‌ಳ ಹೃದಯದಲ್ಲಿ ಚೀನಾದ ಪೌರ್ವಾತ್ಯ ಸಂಸ್ಕೃತಿ ಹೇಗೆ ಬೇರು ಬಿಟ್ಟಿತು ಎಂಬುದನ್ನು ನೋಡಲು, ಆಕೆಯ ಹೇಳಿಕೆಯನ್ನೇ ಕಾಣಬೇಕು: "....ಆ ದೇವರು ಆ ಮನುಷ್ಯನಿಗೇನು ಮಾಡಿದನು, ಈ ದೇವರು ಈ ಮನುಷ್ಯನಿಗೇನು ಮಾಡಿದನು— ಎಂಬ ಕತೆಗಳು. ನಮ್ಮ ಇಚ್ಛೆಗೆ ಅನುಕೂಲವಾಗಿ ಅಥವಾ ವಿರೋಧವಾಗಿ ಈ ಜೀವನಚಿತ್ರ ನಮ್ಮನ್ನು ಹೊತ್ತುಕೊಂಡು ಹೋಗುವುದಂತೆ. ಸ್ವರ್ಗ–ನರಕಗಳ ಕತೆಗಳನ್ನು ಅವಳು ಹೇಳುತ್ತಾಳೆ. ನಾನು ಎಷ್ಟೋ ಗಂಟೆಗಳ ಕಾಲ ಬಿದಿರಿನ ಕೆಳಗೆ ಮಲಗಿಕೊಂಡು ನಾನು ಸತ್ತರೆ ಇನ್ನೊಂದು ಜನ್ಮದಲ್ಲಿ ಏನಾಗಿ ಹುಟ್ಟಬೇಕೆಂದು ಯೋಚಿಸುತ್ತಿದ್ದೆ. .... ನಾವಿದ್ದ ಬಂಗಲೆಯ ಗುಡ್ಡದ ಬುಡದಲ್ಲಿ ಒಂದು ದೊಡ್ಡ ಕಗ್ಗತ್ತಲೆಯ ದೇವಾಲಯವಿತ್ತು; ಅಲ್ಲೊಬ್ಬ ಪೂಜಾರಿಯಿದ್ದನು. ಅವನನ್ನು ಕಂಡರೆ ನಾನು ತುಂಬಾ ಹೆದರುತ್ತಿದ್ದೆ."

ಹದಿನೇಳರ ಪ್ರಾಯದಲ್ಲಿ, ಎಂದರೆ 1909ರಲ್ಲಿ, ಪರ್ಲ್ ಬಕ್ ಅಮೆರಿಕಾಕ್ಕೆ ಹೋಗಿ ಕಾಲೇಜು ಸೇರಿದಳಾದರೂ, ಅಲ್ಲಿನ ಜೀವನವನ್ನು ಮೆಚ್ಚಲಿಲ್ಲ. 1914ರಲ್ಲಿ ರಾಂಡಾಲ್ಫ್ ವಿಶ್ವವಿದ್ಯಾಲಯದ ಪದವೀಧರಳಾಗಿ

ಚೀನಾಕ್ಕೆ ಬಂದಳು; ಜಾನ್ ಬಕ್ ಎಂಬವರನ್ನು ವಿವಾಹವಾದಳು. ಮೊದಲು ನಾಂಕಿಂಗ್ ವಿಶ್ವವಿದ್ಯಾಲಯದಲ್ಲೂ ಮುಂದೆ ಚಂಗ್‌ಯಾಂಗ್ ವಿಶ್ವವಿದ್ಯಾಲಯದಲ್ಲೂ ಇಂಗ್ಲಿಷ್ ಶಿಕ್ಷಕಿಯಾಗಿ ಕೆಲಸಮಾಡಿದಳು.

ಬರಹಗಳು

1922ರಲ್ಲಿ ಆಕೆಯು "ಎಟ್ಲಾಂಟಿಕ್" ಎಂಬ ಲೇಖನ ಪ್ರಕಟವಾಯಿತು. ಮೂರು ವರ್ಷಗಳ ಮೇಲೆ ನ್ಯೂಯಾರ್ಕಿನ ಕಾರ್ನೆಲ್ ವಿಶ್ವವಿದ್ಯಾಲಯದ ಎಂ. ಎ. ಪದವಿಗಾಗಿ ಅಮೆರಿಕಕ್ಕೆ ಪ್ರಯಾಣಿಸುವಾಗ, ಹಡಗದಲ್ಲೇ "East Wind: West Wind" ಎಂಬ ಪುಸ್ತಕವನ್ನು ಬರೆದಳು. ಅವಳ ಮಾತಿನಲ್ಲೇ ಹೇಳುವುದಾದರೆ, ಅದು "ಒಬ್ಬಳು ಯುವತಿಯ ಮನಸ್ಸನ್ನು ಚಿತ್ರಿಸಲು, ಪರಿಮಿತವಾದ ದೃಷ್ಟಿಯಿಂದ, ನನ್ನ ಚಿತ್ತಕ್ಕೆ ಅರಿವಿಲ್ಲದಂತೆ ಆರಿಸಿದ ಘಟನೆಯಾಗಿತ್ತು." ಹಳೆಯ ಸಂಸ್ಕಾರಗಳಲ್ಲಿ ಬೆಳೆದ ಹುಡುಗಿಯೊಬ್ಬಳು ಆಧುನಿಕ ಯುವಕನನ್ನು ವಿವಾಹವಾದಾಗ ಉಂಟಾದ ಕಷ್ಟಗಳು, ಅವುಗಳು ಪರಿಹಾರಗೊಂಡ ರೀತಿ — ಅದರಲ್ಲಿವೆ. ಚೀನೀ ವಧುವಿನ ಮಧುರಭಾವನೆಗಳ ಚಿತ್ರಣವು ಮನೋಜ್ಞವಾಗಿದೆ.

ಒಂದು ವರ್ಷದ ಮೇಲೆ ಚೀನಾಕ್ಕೆ ಮರಳಿದಾಗ ಆಕೆ ನಾಂಕಿಂಗ್ ದಾಳಿ (ಈ ದಾಳಿಯ ಉಗ್ರ ಚಿತ್ರ "Dragon Seed"ನಲ್ಲಿದೆ) ಯಿಂದ ತುಂಬ ಕಷ್ಟಪಡಬೇಕಾಯಿತು. ಪರದೇಶದವಳಾದುದರಿಂದ ಆಕೆಯ ಕಷ್ಟಗಳು ಇನ್ನಷ್ಟು ಹೆಚ್ಚಿದುವು. ಮನೆಮಾರುಬಿಟ್ಟು ಜೀವಕ್ಕಾಗಿ ಓಡುವ ಈ ಕಾಲದಲ್ಲಿ, ಆಕೆ ಹಿಂದಿನ ವರ್ಷ ಬರೆದಿದ್ದ ಮೊದಲ ಕಾದಂಬರಿ ಎತ್ತಲೋ ನಷ್ಟವಾಯಿತು; ಮತ್ತೆ ಸಿಕ್ಕಲೇ ಇಲ್ಲ.

ಆಕೆ ಜಪಾನಿಗೆ ಹೋದಳು. ಕೆಲಕಾಲ ಅಲ್ಲಿದ್ದು ಹಿಂದಿರುಗಿದಾಗ, ಚೀನಾದಲ್ಲಿ ಆಕೆ ಕಂಡ ದಾರುಣ ಚಿತ್ರ "The First Wife & Other Stories" ಮತ್ತು "The Young Revolutionist"ಗಳಲ್ಲಿದೆ

1930ರಲ್ಲಿ ಆಕೆ ಬರೆದ "The Good Earth" ಆಕೆಗೆ ಶಾಶ್ವತವಾದ ಖ್ಯಾತಿಯನ್ನು ಗಳಿಸಿಕೊಟ್ಟಿತು. 1932ರಲ್ಲಿ ಅದರ ಮುಂದಿನ ಭಾಗವಾದ "Sons"ನ್ನೂ 1935ರಲ್ಲಿ ಅದೇ ಗ್ರಂಥದ ಕೊನೆಯ ಭಾಗವಾದ "A House Divided"ನ್ನೂ ಬರೆದು ಈ ಮೂರು ಗ್ರಂಥಗಳಿಗೆ "A House of Earth" ಎಂದು ಹೆಸರಿತ್ತಳು. ಚೀನಾದೇಶದ ಪುರಾತನ ವಂಶಾವಳಿಗಳ ಕತೆಗಳನ್ನು ಹೇಳುವ ಹೆಬ್ಬೊತ್ತಗೆಯೊಂದನ್ನು ಆಕೆ 1927ರಲ್ಲೇ ಅನುವಾದಿಸತೊಡಗಿದ್ದಳು. ಅಂದಿನಿಂದ ದಿನಕ್ಕೆ ನಾಲ್ಕೂವರೆತಾಸು ದುಡಿಯುತ್ತಾಬಂದು, 1933ರಲ್ಲಿ "All Men Are Brothers" ಎಂಬ ಆ ಅನುವಾದವನ್ನು ಪ್ರಕಟಿಸಿದಳು.

"The Exile" ಮತ್ತು "The Fighting Angel" ಎಂಬ ಹೆಸರುಗಳಲ್ಲಿ ಆಕೆ ತನ್ನ ತಂದೆತಾಯಿಯರ ಜೀವನ ಚಿತ್ರಗಳನ್ನು ಬರೆದಿದ್ದಾಳೆ. "The Country Gentlemen"ದಲ್ಲಿ ತನ್ನ ಕಿರಿತನದ ದಾದಿಯನ್ನು ಬಣ್ಣಿಸಿದ್ದಾಳೆ. 1938ರಲ್ಲಿ ಆಕೆ ಅದುತನಕ ಬರೆದ ಗ್ರಂಥಗಳಿಗಾಗಿ ನಾಬೆಲ್ ಸಾಹಿತ್ಯ ಪಾರಿತೋಷಕವನ್ನು ಪಡೆದಳು. "The Dragon Seed" ಮತ್ತು "Pavilion of women" ಎಂಬೆರಡು ಅಮರ ಕೃತಿಗಳು ಆಕೆಯ ಕಳೆದ ದಶಕದ ರಚನೆಗಳು. ಇವಲ್ಲದೆ "To-day & For Ever" "Patriot" "The Bondmaid" ಮುಂತಾದ ಕತೆ–ಕಾದಂಬರಿಗಳನ್ನೂ ಅಮೆರಿಕೆಯ ಜೀವನವನ್ನೆತ್ತಿಕೊಂಡು "The Proud Heart" ಮತ್ತು "Portrait of Amarage" ಎಂಬ ಕಾದಂಬರಿಗಳನ್ನು ಬರೆದಿದ್ದಾಳೆ.

ಪರ್ಲ್ ಬಕ್‌ಳಿಗೆ ಯೋಗ್ಯತೆಇದ್ದಷ್ಟೇ ಅದೃಷ್ಟವೂ ಇದ್ದುದರಿಂದಲೇ ಆಕೆ ಅಷ್ಟು ಬೇಗ ಕೀರ್ತಿ ಪಡೆವಂತಾಯಿತು. "ಚೀನಾದ ಬಗ್ಗೆ ನಾನೇನು ಬರೆದರೂ ಅದರಲ್ಲಿ ಅಭಿರುಚಿಯುಳ್ಳ ಪ್ರಕಾಶಕನೊಬ್ಬ ನನಗೆ ದೊರಕಿರು

ವುದರಿಂದ-ಇತರ ವಿಷಯುಗಳು ನನಗೆ ಗೊತ್ತಿಲ್ಲವಾದರೂ ಚೀನಾದ ವಿಷಯ ಬರೆಯುತ್ತಿದೆ..... ನಮ್ಮ ದೇಶಕ್ಕೆ ಹೊಸತೆನಿಸಿದ ದೂರದ ದೇಶದ ಕುರಿತು ನಾನು ಬರೆದರೂ ನನ್ನಷ್ಟು ಭಾಗ್ಯವಂತರು ಯಾರೂ ಇರಲಿಲ್ಲವೆಂದು ನಾನು ಹೇಳಬಲ್ಲೆ. ಹೆಜ್ಜೆಹೆಜ್ಜೆಗೆ ಲೇಖಕನಾದವನಿಗೆ ಬೆಳಕಿಗೆ ಬರಲು ಅವಕಾಶವಿದೆ. ಅಮೇರಿಕದಲ್ಲಿ ಕಲಾವಿದನಿಗೆ ನನ್ನ ದೇಶವು ನಿಜವಾಗಿಯೂ ಅದೃಷ್ಟದ ಬಾಗಿಲನ್ನು ಸದಾ ತೆರೆದಿದೆ. ಇದಕ್ಕಿಂದ ಹೆಚ್ಚು ನಾನು ಬಯಸಲಾರೆ" ಎಂದಿರುವಳಾಕೆ.

ಕಾದಂಬರಿಗಳ ಸಾಮಾನ್ಯರೂಪ.

ಪರ್ಲ್ ಬಕ್‌ಳ ಕಾದಂಬರಿಗಳು ಸ್ಥೂಲವಾಗಿ ಎರಡು ಬಗೆಯವು—ಚೀನಾದ ಜನಜೀವನವನ್ನು ಅಧ್ಯಯನಮಾಡಿ, ಕಲಾತ್ಮಕವಾಗಿ ಅದನ್ನು ಚಿತ್ರಿಸುವಂಥವು ಮತ್ತು ಆ ದೇಶದ ಸಾಮಾಜಿಕ ರಾಜಕೀಯ ಸಮಸ್ಯೆಗಳನ್ನೂ ಕ್ರಾಂತಿಯ ಕಥೆಗಳನ್ನೂ ಎತ್ತಿಕೊಂಡು, ಪ್ರಾತಿನಿಧಿಕವಾಗಿ ಪಾತ್ರಗಳನ್ನು ರಚಿಸಿಕೊಂಡು, ವಿಚಾರಾತ್ಮಕವಾಗಿ ಬರೆದಂಥವು. 'The Good Earth', 'Sons', 'Mother', Bondmaid' ಇವು ಮೊದಲ ಸಾಲಿಗೆ ಸೇರಿದರೆ, "Dragon Seed", "House Divided", "Pavilian of Women" ಮುಂತಾದುವು ಎರಡನೆಯ ಸಾಲಿಗೆ ಸೇರುತ್ತವೆ. ಚೀನಾದ ಮಣ್ಣಿನಮೇಲೆ ಆಕೆಗಿರುವ ಪ್ರೀತಿ, ಚೀನೀ ಜನತೆಯ ಮೇಲಿರುವ ಆಳವಾದ ಸಹಾನುಭೂತಿ, ಮತ್ತು ಚೀನೀ ರೈತನ ಹೃದಯವನ್ನು ಹೊಕ್ಕು ನೋಡುವ ಆಕೆಯ ಶಕ್ತಿ-ಇವು ಆಕೆಯ ಬರಹಗಳ ಉದ್ದಕ್ಕೆ ಗೋಚರಿಸುತ್ತವೆ. ಇಂಗ್ಲಿಷ್ ಭಾಷೆಯಲ್ಲೇ ಬರೆಯುತ್ತಿದ್ದು, ಓದುಗರೂ ಹೆಚ್ಚಾಗಿ ಪರದೇಶದವರೇ ಆದುದರಿಂದ ಇನ್ನೊಬ್ಬರಿಗೆ ಅರ್ಥವಾಗುವಂತೆ ಚೀನಾದ ಜೀವನದ ವಿವರಗಳನ್ನು ವರ್ಣಿಸಲು ಆಕೆ ಯತ್ನಿಸಿದ್ದಾಳೆ, ಇದರ ಪರಿಣಾಮವಾಗಿ, ಆಕೆಯ ಗ್ರಂಥಗಳನ್ನೋದಿದವನಿಗೆ ಚೀನಾದ ಜೀವನದ ಸ್ಪಷ್ಟಕಲ್ಪನೆಯೂ, ಅದರ ಏರುಪೇರುಗಳ ನೈಜಜ್ಞಾನವೂ ಸಿಗುವಂತಾಗಿದೆ.

ಪಾತ್ರರಚನೆಯಲ್ಲಿ ಪರ್ಲ್ ಬಕ್ ತುಂಬಾ ಕುಶಲಳು. ಹಿರಿಯ ವ್ಯಕ್ತಿತ್ವಗಳನ್ನು ಕಾಣುವ ಸಂಸ್ಕಾರವೂ ಕಾಣಿಸುವ ಶಕ್ತಿಯೂ ಆಕೆಯಲ್ಲಿವೆ. 'Good Earth'ನಲ್ಲಿಯ 'ಓ-ಲಾನ್', 'Bondmaid'ನಲ್ಲಿಯ 'ಪಿಯೋನಿ' 'Dragon Seed'ನಲ್ಲಿಯ ಮುದಿದಂಪತಿಗಳು, 'Pavilion of women'ನಲ್ಲಿಯ ನಾಯಿಕೆ-ಇವು ಒಮ್ಮೆ ಓದಿದವರು ಎಂದೂ ಮರೆಯದಂತಹ ಪಾತ್ರಗಳು. ಆಕೆಯ ಪಾತ್ರಗಳ-ನಾಯಕ-ನಾಯಿಕೆಯರು—ಬಹುಶಃ ಆದರ್ಶವಾದಿಗಳಲ್ಲ, ಗಾಳಿಗೋಪುರ ಕಟ್ಟುತ್ತ ಸಮಾಜವನ್ನು ಬಯ್ಯುವ ದುರ್ಬಲರಲ್ಲ. ಹೆಚ್ಚಿನವರು ವ್ಯವಹಾರಜ್ಞರು: ಸಮಾಜಕ್ಕೆ, ಅದರ ಕ್ರಮಗಳಿಗೆ ಕೊಡಬೇಕಾದ ಮನ್ನಣೆಯನ್ನು ಕೊಡುವವರು. ಉದ್ಯೋಗಪ್ರಿಯರು ಆಕಾಶವನ್ನು ನಿಟ್ಟಿಸುತ್ತ ಸುತ್ತೆಲ್ಲ ಹಾಯುವವರಲ್ಲ; ಜಗತ್ತನ್ನು ಕಂಡುಕೊಂಡು ಮುನ್ನಡೆಯಬೇಕೆಂಬವರು.

ಚೀನೀ ಮನುಷ್ಯನಿಗೂ ಅಲ್ಲಿನ ನೆಲಕ್ಕೂ ಇರುವ ನಿಕಟ ಬಾಂಧವ್ಯ ಆಕೆಯ ಕೃತಿಗಳುದ್ದಕ್ಕೂ ಹರಿವ ಸ್ರೋತದಂತಿದೆ. ಚೀನೀ ಸಂಸ್ಕೃತಿಯಲ್ಲಿನ ಪ್ರತಿಯೊಂದು ಎಳೆಯನ್ನು-ಅದು ಅಂಧಶ್ರದ್ಧೆಯೇ ಇರಲಿ, ಅಜ್ಞಾನವೇ ಇರಲಿ—ಆಕೆ ಅತ್ಯಂತ ಗೌರವದಿಂದ ನೋಡುತ್ತಾಳೆ; ತೀವ್ರ ಅನುಕಂಪದಿಂದ ಚಿತ್ರಿಸುತ್ತಾಳೆ. "ನನ್ನ ಮನಸ್ಸಿನಲ್ಲಿ ಆಳವಾಗಿ ನೆಲಸಿದ ವಿಷಯವನ್ನು ಹೃದಯಮುಟ್ಟುವಂತೆ ಚಿತ್ರಿಸಿರುವೆನೆಂದು ನನಗೆ ಎಣಿಸಿದರೆ—ಅದು ಚೀನೀ ಜನರಲ್ಲಿರುವ ವೀರಾವೇಶದಿಂದ ಎದುರಿಸುವ ಮತ್ತು ಹೋರಾಡುವ ಗುಣ. ಇದು ನಿಜವಾದರೆ ನಾನು ಇಚ್ಛಿಸಿದಂತೆ ನನ್ನ ಕೆಲಸ ಸಾರ್ಥಕವಾಯಿತು" ಎಂದಿದ್ದಾಳೆ ಆಕೆ. ಈ ಹೋರಾಟವನ್ನು—ಚೀನವು ಅತ್ಯಂತ ಪ್ರಾಚೀನ ಸಂಪ್ರದಾಯಗಳಿಂದ ಆಧುನಿಕ ಯುಗಕ್ಕೆ ಬಂದ ಮೆಟ್ಟಲುಗಳನ್ನು—ಚಿತ್ರಿಸುವಾಗ, ಹಿಂದಿನದನ್ನು ಹೀನೈಸಲೂ ಚೀನೀ ಸಂಸ್ಕೃತಿಯ ದೋಷಗಳನ್ನು ಭೀಭತ್ಸವಾಗಿ ತೋರಿಸಲೂ ಬೇಕಷ್ಟು ಅವಕಾಶವಿತ್ತು. ಆದರೆ ಪರ್ಲ್

ಬಕ್‌ಳ ಸ್ವಭಾವವೇ ಅಂತಹದಲ್ಲ. 'ಆದರ್ಶ', 'ಸುಧಾರಣೆ' ಎಂಬ ಸುಂದರ ಪದಗಳ ಮಬ್ಬಿನಲ್ಲಿ ಸತ್ಯವನ್ನು ಕಳೆದು ಕೊಳ್ಳುವವಳಲ್ಲವಾಕೆ. ತನ್ನ ಮೊದಲ ಲೇಖನವಾದ 'ಅಟ್ಲಾಂಟಿಕ್'ದಲ್ಲಿ ನಿರೂಪಿಸಿದ ತರುಣ ಜನಾಂಗದ ವಿರುದ್ಧ ಅಭಿಪ್ರಾಯಗಳಲ್ಲಿ—''ಹಿರಿತನದ ಶ್ರೇಷ್ಠ ಅನುಭವಿಯಾದ ಹೆಂಗಸಿನಂತೆ'' ತೋರಿದ್ದಳಂತೆ ಅವಳು!

ಪರ್ಲ್ ಬಕ್‌ಳ ಕಾದಂಬರಿಗಳ ಮುಖ್ಯ ವೈಶಿಷ್ಟ್ಯಗಳಲ್ಲಿ ಅವುಗಳ ಶೈಲಿಯೂ ಒಂದು. ಚಿಕ್ಕ ಚಿಕ್ಕ—ತುಂಡು ತುಂಡಾದ ವಾಕ್ಯಗಳು; ಸರಳವಾದ ವಿವರಣೆಗಳು; ಆ ಬರಹಗಳಿಗೆ ವಿಶಿಷ್ಟವಾದ ಪ್ರಯೋಗಗಳು. ಆ ನೆಲ, ಆ ಜನ, ಆ ಪರಿಸರಗಳೊಡನೆ ಸಂಪೂರ್ಣ ಹೊಂದಿಕೊಂಡಿರುವ ಶೈಲಿ. ವ್ಯಕ್ತಿ ಮತ್ತು ವ್ಯಕ್ತಿಗನುಗುಣವಾದ ಸ್ವಭಾವಕ್ಕನುಸರಿಸಿ ತಾನು ಬರೆವ ಶೈಲಿ ಬೆಳೆಯುತ್ತಾ ಹೋಗುವುದೆಂದು ಅವಳು ಹೇಳಿಕೊಂಡಿದ್ದಾಳೆ. ಅದರ ಗುಟ್ಟು ಇದು—ಚೀನಕ್ಕೆ ಸಂಬಂಧಪಟ್ಟ ಬರಹಗಳಲ್ಲೆಲ್ಲ, ದೀರ್ಘವಾಗಿ ಯೋಚಿಸಿ, ಚೀನೀ ಭಾಷೆಯಲ್ಲೇ ಪರಿಣಾಮಕ್ಕೆ ಉಚಿತವಾದ ಪದಗಳನ್ನು ಬರೆವಳಂತೆ ಅವಳು. ಆ ಮೇಲೆ ಅದನ್ನು ಇಂಗ್ಲಿಷಿಗೆ ಭಾಷಾಂತರಿಸುವಳು.

ಸಮಸ್ಯಾತ್ಮಕ ಕಾದಂಬರಿಗಳಲ್ಲಿ ಆಕೆ ಪ್ರತಿಯೊಂದು ಪಾತ್ರವನ್ನೂ ಘಟನೆಯನ್ನೂ ಒಂದೊಂದು ಜನ ವರ್ಗದ ಅಥವಾ ವಿಚಾರಧಾರೆಯ ಪ್ರಾತಿನಿಧ್ಯಕ್ಕಾಗಿ ಬಳಸಿಕೊಳ್ಳುತ್ತಾಳೆ. ಹೀಗಿದ್ದೂ ಕತೆಯು ಸ್ವಾಭಾವಿಕವಾಗಿಯೂ, ಪಾತ್ರಗಳು ಜೀವಂತವಾಗಿಯೂ ಮೌಲಿಕವಾಗಿಯೂ ಇರುತ್ತವೆಯೆಂಬ ಮಾತು ಆಕೆಯ ಕಲಾತ್ಮಕತೆಯ ಕುರುಹು.

ಕೆಲವು ಕಾದಂಬರಿಗಳು—"ಹೌಸ್ ಓಫ್ ಅರ್ತ್"

ಕನ್ನಡ 'ಮರಳಿ ಮಣ್ಣಿಗೆ'ಯ ರಚನೆಯ ಮೇಲೆ ಪ್ರಭಾವ ಬೀರಿರುವ ಕೃತಿ ಇದು. ಮೊದಲ ಭಾಗವಾದ 'ಗುಡ್ ಅರ್ತ್'ದಲ್ಲಿ ವಾಂಗ್ ಲಂಗ್ ಎಂಬ ಕೃಷಿಕನ ಜೀವನವಿದೆ. ಆತನಿಗೆ ಭೂಮಿಯ ಮೇಲಿದ್ದ ಅತೀವ ಪ್ರೀತಿಯೂ, ಸಹನೆಯ ಮೂರ್ತಿಯಾಗಿದ್ದ ಆತನ ಪತ್ನಿ 'ಓಲಾನ್'ಳ ಚಿತ್ರವೂ, ಅವರ ಮೂವರು ಮಕ್ಕಳ ವಿಚಿತ್ರ ಸ್ವಭಾವಗಳೂ—ಈ ಪುಸ್ತಕದ ಪ್ರಧಾನ ಮುಖಗಳು, ಎರಡನೆಯ ಭಾಗವಾದ 'Sons'ದಲ್ಲಿ ವಾಂಗ್‌ಲಂಗ್‌ನ ಮಗನು ಸೈನ್ಯವನ್ನು ಸೇರಿ ಯುದ್ಧಭೂಮಿಯಲ್ಲಿ ಮಾಡಿದ ಸಾಹಸಗಳ ಬಣ್ಣನೆಯೊಂದಿಗೆ, ಚೀನಾದೇಶದ ಯೋಧನ ಹೃದಯದ ಚಿತ್ರಣವೂ ಬಂದಿದೆ. ಮೂರನೆಯ ಭಾಗ 'A House Divided'ದಲ್ಲಿ ಆ ಯೋಧನ ಮಗನು ನಾಯಕ. ಈ ಕಥಾನಕದಲ್ಲಿ ನೈಜ ಜೀವನದ ಚಿತ್ರಣದೊಂದಿಗೆ ಸಮಸ್ಯೆಯ ನಿರೂಪಣೆಯೂ ನಡೆದಿದೆ. ಮೂರು ತಲೆ ಮಾರುಗಳಲ್ಲಿ ಭೂಮಿಯಿಂದ ದೂರಸರಿದುದರಿಂದುಂಟಾದ ಹಿರಿಯ ಸಮಸ್ಯೆ, ಮೂರನೆಯ ನಾಯಕನು ಮತ್ತೆ ಭೂಮಿಯನ್ನೇ ಮರೆಹೋಗುವುದರಲ್ಲಿ ಉತ್ತರ ಕಂಡಿದೆ. ಪಾಶ್ಚಾತ್ಯ ಸಂಸ್ಕೃತಿ ಮತ್ತು ವಿದ್ಯಾಭ್ಯಾಸಗಳ ಪರಿಣಾಮ ಚೀನದ ಮೇಲೆ ಹೇಗಾಗಿದೆ ಮತ್ತು ಅದು ಅವರಿಗೆ ಎಲ್ಲಿಯ ವರೆಗೆ ಲಾಭದಾಯಕವಾಗಿದೆ ಎಂಬುದರ ಕುರಿತು ಲೇಖಿಕೆಯ ವಿಚಾರಗಳು ಇದರಲ್ಲಿ ಮಂಡಿತವಾಗಿವೆ. ಇದರಲ್ಲಿ ಲೇಖಿಕೆ ತನ್ನ ಮಾತೃಭೂಮಿ ಅಮೆರಿಕೆ ಎಂಬುದನ್ನು ಮರೆತು, ಸತ್ಯವನ್ನು ಸ್ವೀಕರಿಸುವ ಹೃದಯ ಸಂಸ್ಕಾರವನ್ನು ವ್ಯಕ್ತಪಡಿಸಿದ್ದಾಳೆ.

ಈ ಕೃತಿಯ ಮುನ್ನುಡಿಯಲ್ಲಿ ಪರ್ಲ್ ಬಕ್ ಹೀಗೆನ್ನುತ್ತಾಳೆ- 'ಮೊದಲನೆ ಪುಸ್ತಕದಲ್ಲಿ ಹೇಳಿದ ಕತೆ ಬರೇ ಒಬ್ಬ ಚೀನೀ ರೈತನ ಕತೆಯಷ್ಟೇ ಅಲ್ಲ. ಚೀನದ ಸಾಮಾನ್ಯ ರೈತನೊಬ್ಬನ ಮನೆ ಇದ್ದುದೂ ಇರುವುದೂ ಭೂಮಿಯ ಮೇಲೆಯೇ. ಆದರೆ ಇದರಲ್ಲಿನ ರೈತ ಒಂದು ಸಂಸಾರವನ್ನು ಕಟ್ಟಲು ತಳಹದಿಯಾಗಿ ಭೂಮಿಯನ್ನು ಉಪಯೋಗಿಸುತ್ತಾನೆ. ಈ ಕುಟುಂಬಗಳ ಏರು-ಬೀಳುಗಳಷ್ಟು ಪ್ರಮುಖವಾದುದು, ಚೀನೀ ಜೀವನದಲ್ಲೇ ಆಗಲಿ, ಬೇರೆಲ್ಲಿಯ ಮಾನವ ಜೀವದಲ್ಲೇ ಆಗಲಿ, ಇನ್ನೊಂದಿಲ್ಲ.' ಇಲ್ಲಿನ ಏರು-ಬೀಳಿನ ಚಕ್ರ ಯಾವುದೊಂದು ಕಾಲಕ್ಕೇ ಸಂಬಂಧಿಸಿದುದಲ್ಲ. ಎಲ್ಲ ಕಾರ್ಯಗಳಲ್ಲೂ ಇದರ ಒಂದೊಂದು ಘಟ್ಟವು ನಡೆಯುತ್ತಲೇ ಇರುತ್ತದೆ. ಪ್ರತಿಯೊಂದು ತಲೆ ಮಾರಿನಲ್ಲೂ ಈ ಇತಿಹಾಸ ಉದ್ದಕ್ಕೂ ಅಡ್ಡಕ್ಕೂ ಹರಿಯುತ್ತಲೇ ಇದೆ.

"ದಿ. ಬಾಂಡ್ ವೇಡ್"

ಕತೆಯ ನಾಯಿಕೆ ಒಬ್ಬ ಕ್ರೀತ ಸೇವಕಿ. ಸೇವಕಿಯು ಮಾನವಿಯಾಗಿಯೂ ಇರುವುದರಿಂದ—ತನ್ನ ಯಜಮಾನನ ಮಗನನ್ನು ಎದೆಯಾಳದಿಂದ ಪ್ರೀತಿಸುತ್ತಾಳೆ. ಆಕೆಯ ಸ್ಥಾನ-ಮಾನಗಳು ಆ ಪ್ರೀತಿಯ ಯಶಸ್ಸಿಗೆ ತೀರ ಪ್ರತಿಕೂಲವಾಗಿ ಇರುತ್ತವೆ. ಈ ಕತೆಯ ಹಂದರದಲ್ಲಿ—ಲೇಖಿಕೆ ಆ ಕಾಲದ ಚೀನೀ ಸೇವಕರ ಬಾಳಿನ ದುರಂತವನ್ನೆಲ್ಲ ತುಂಬಿದ್ದಾಳೆ. ಆ ಸಾಮಾಜಿಕ ಪರಿಸ್ಥಿತಿಯಿಂದಾಗಿ ಆ ಒಂದು ಜೀವ ಹೇಗೆ ಸವೆಯಿತು ಎಂಬುದನ್ನು ತುಂಬಿದ ಕರುಣೆಯಿಂದ ಹೇಳಿದ್ದಾಳೆ. ಕೊನೆಗೆ ತನ್ನ ಆಸೆ ಕೈಗೂಡದಿರಲು, ಆತ್ಮಾಭಿಮಾನವನ್ನು ಮಾರಿಕೊಳ್ಳಲು ಒಪ್ಪದೆ-ನಾಯಿಕೆ ಸನ್ಯಾಸಿನಿಯಾಗಿ ಮನೋನಿಗ್ರಹದಿಂದ ತನ್ನ ಜ್ವಾಲೆಯನ್ನು ತಣಿಸಿಕೊಳ್ಳುತ್ತಾಳೆ. ಕತೆಯ ಕೊನೆ ಹೀಗಿದ್ದರೂ, ನಿರಾಶೆಯ ಪ್ರತಿಧ್ವನಿ ಓದುಗರ ಹೃದಯದಲ್ಲಿ ಉಳಿದೇ ಉಳಿಯುತ್ತದೆ. ನಾಯಿಕೆಯಾದ 'Peony'ಯ ಪಾತ್ರವೊಂದು ಬಹು ಸುಂದರವಾಗಿ, ಪ್ರೀತ್ಯರ್ಹವಾಗಿ, ಬಂದಿದೆ.

"ದಿ. ಮದರ್"

ಮಾತೆಯ ಹೃದಯದ ಒಂದು ಮುಖ ಇದರಲ್ಲಿದೆ. ವಿಶ್ವವಿಖ್ಯಾತವಾದ ಗಾರ್ಕಿಯ 'ತಾಯಿ'ಯೂ ಪರ್ಲ್ ಬಕ್‌ಳ 'ತಾಯಿ'ಯೂ ಮಾತೃತ್ವದ ಎರಡು ಮೇರೆಗಳನ್ನು ತೋರುತ್ತವೆ. ಗಾರ್ಕಿಯ ತಾಯಿ ವೃದ್ಧ ಮಾತೆ; ಮಾನವ ಕುಲವನ್ನೇ ಮಕ್ಕಳೆಂದು ಪ್ರೀತಿಸಬಲ್ಲವಳು. ಸಹನೆ-ಪ್ರೇಮಗಳ ಅತ್ಯುನ್ನತ ಹಂತವನ್ನೇರಿದವಳು. ಪರ್ಲ್ ಬಕ್‌ಳ 'ತಾಯಿ'ಯಾದರೆ ಹಾಗಲ್ಲ. ಆಕೆ ಹರೆಯದ ತಾಯಿ, ಹೆರುವ ತಾಯಿ, ಹೊರುವ ತಾಯಿ, ತನ್ನ ಮಕ್ಕಳನ್ನು ಜೀವಕ್ಕೂ ಹೆಚ್ಚಾಗಿ ಪ್ರೀತಿಸುತ್ತಾಳೆ. ಮಾನವ ಸಹಜವಾದ ಗುಣದೋಷಗಳು, ಪ್ರೀತಿ-ದ್ವೇಷಗಳು ಆಕೆಯಲ್ಲೂ ಇವೆ, ಸ್ವಾರ್ಥ, ಸಂಕುಚಿತ ದೃಷ್ಟಿಗಳೂ ಇವೆ. ಇವೆಲ್ಲದಕ್ಕೂ ತಾಯ್ತನಕ್ಕೂ ನಡೆವ ಘರ್ಷಣೆಯೇ ಕಾದಂಬರಿಯ ವಸ್ತು. ಗಾರ್ಕಿಯ 'ತಾಯಿ' ದೇವಿಯೂ ಆಗಿರುವಳಾದರೆ, ಪರ್ಲ್ ಬಕ್‌ಳ 'ತಾಯಿ' ಕಾಮಿನಿಯೂ ಆಗಿದ್ದಾಳೆ.

"ದಿ ಡ್ರೇಗನ್ ಸೀಡ್"

ಪರ್ಲ್ ಬಕ್‌ಳ ಕಾದಂಬರೀಕಲೆಯ ಪಕ್ವರೂಪ ಇದರಲ್ಲಿ ಸಿಗುತ್ತದೆ. ಪ್ರಾಯಶಃ ಆಕೆಯ ಕೃತಿಗಳಲ್ಲೇ ಸರ್ವೋತ್ತಮ ಶಿಖರವನ್ನು ಮುಟ್ಟುವ ರಚನೆಯಿದು. ಉಳಿದ ಕಾದಂಬರಿಗಳಲ್ಲಿನ ನೋಟದ ಸರಳತೆಯೊಂದಿಗೆ, ತೀಕ್ಷ್ಣತೆಯೂ ಇಲ್ಲಿ ಸೇರಿಕೊಂಡಿದೆ. ಜನಜೀವನದ ಚಿತ್ರಣದೊಡನೆ, ದರ್ಶನದ ಆಳವೂ ಸಾಂಕೇತಿಕತೆಯ ನೈಪುಣ್ಯಗಳೂ ಸೇರಿಕೊಂಡಿವೆ. ಒಂದೇ ಮಾತಿನಲ್ಲಿ ಹೇಳುವುದಾದರೆ— ಇಲ್ಲಿ ಲೇಖಿಕೆ ದ್ರಷ್ಟಾರಳೆನಿಸಿದ್ದಾಳೆ.

ಕೃತಿಯ ಮುಖ್ಯ ವಿಷಯ— ಚೀನೀ ರೈತನ ಮೇಲೆ ಜಪಾನೀಯರ ದಾಳಿಯಿಂದಾದ ಪರಿಣಾಮ; ಸತ್ವಪರೀಕ್ಷೆ. ವೃದ್ಧದಂಪತಿಗಳಾದ ಲಾಂಗ್‌ಟನ್ ಮತ್ತಾತನ ಪತ್ನಿಯ ಪಾತ್ರಗಳು ಸದಾಕಾಲವೂ ನೆನಪಿನಲ್ಲುಳಿಯುವಂಥವು. ಮೊದಲು Good Earthನಂತಹ ಚಿತ್ರಣದಿಂದ ತೊಡಗಿದ ಕಾದಂಬರಿ ಮುಂದೆ ಚೀನದ ಭವಿಷ್ಯವನ್ನೇ ನಿರ್ಧರಿಸುವ ಭವ್ಯ ಸಮಸ್ಯೆಯೊಂದಕ್ಕೆ ಕೈಯಿಕ್ಕಿ, ಕೊನೆಯಲ್ಲಿ ಅದರ ಪರಿಹಾರವನ್ನು ಸಾಂಕೇತಿಕವಾಗಿ ಸೂಚಿಸುತ್ತದೆ. ಎಲ್ಲ ಪಾತ್ರಗಳೂ, ಎಲ್ಲ ಮಾತುಗಳೂ – ಗಂಭೀರ ಸಮಸ್ಯೆಯೊಂದರ ಬೇರೆಬೇರೆ ಬದಿಗಳಾಗಿ, ಬೇರೆಬೇರೆ ದೃಷ್ಟಿಯ ಪ್ರತಿನಿಧಿಗಳಾಗಿ ತೋರುತ್ತವೆ.

ಲ್ಯಾಂಗ್‌ಟನ್‌ನ ನೆಲದೊಲವು ಕಥೆಯ ಮುಖ್ಯ ಎಳೆ. ಆತನಿಗೆ ತನ್ನ ಭೂಮಿಯೊಂದೇ ಸತ್ಯ; ಶಾಶ್ವತ. ಜಪಾನೀಯರ ಎಂಥ ದಾಳಿಯೂ, ಚಿತ್ರಹಿಂಸೆಯೂ ಆತನನ್ನು ಭೂಮಿಯಿಂದ ಬೇರ್ಪಡಿಸಲಾರದು. ಆದರೆ ಇದು ಆತನ ತಲೆಮಾರಿಗಾಯಿತು. ದೇಶದಲ್ಲಿ ಹೊತ್ತಿದ ಉರಿಯಿಂದ ಹುಟ್ಟಿದ ಯಜ್ಞಪುತ್ರ ಲಾವೋ

ಸಾನ್. ಆತನ ತಂದೆ ತನ್ನ ಪತ್ನಿಯೊಡನೆ ಹೇಳುತ್ತಾನೆ. 'Out of you and me, he was not born. He was born out of these times, and what will we do with him when these times are gone?' ನಿಜ, ಕ್ರಾಂತಿಯ ಕಿಡಿ ಹಳೆಯದನ್ನು ಸುಟ್ಟು ಹೊಸದಕ್ಕೆ ದಾರಿಮಾಡಿ ಕೊಟ್ಟೀತು. ಆದರೆ, ಮುಂದೆ ಹೊಸದನ್ನು ಕಟ್ಟುವ ಪ್ರಶ್ನೆ ಬಂದಾಗ, ಈ ವಿನಾಶಕ ಶಕ್ತಿ ಸಹಾಯ ಮಾಡಲಾರದು. ಇದಕ್ಕೆ ಉತ್ತರವೇ—ಮೇಲಿಯ ಮಾತ್ರ. ಆ ವಿನಾಶಕ ಪ್ರವೃತ್ತಿಯನ್ನು ರಚನಾತ್ಮಕವಾಗಿ ಮಾಡುವ ಪೂರಕ ಶಕ್ತಿ ಆಕೆ. 'We would make our own world' ಎನ್ನುತ್ತಾಳೆ ಅವಳು, ಆ ಪ್ರಪಂಚದ ಉದಯವೇ ಜಪಾನ್ ದಾಳಿಯ ಪರಿಣಾಮ.

"ಪೆವಿಲಿಯನ್ ಆಫ್ ವಿಮೆನ್"

ಪರ್ಲ್ ಬಕ್‌ಳ ಎಲ್ಲ ಕಾದಂಬರಿಗಳಿಂದಲೂ ಭಿನ್ನವಾದ ರೀತಿಯದಿದು. ಅಮರಪ್ರೇಮದ ಚಿತ್ರಣವೇ ಇದರಲ್ಲಿನ ವಸ್ತು, ಎಲ್ಲ ದೈಹಿಕ ಅಭಿರುಚಿಗಳನ್ನು ಮೀರಿದ ದಿವ್ಯಪ್ರೇಮ-ಜನ್ಮಾಂತರದ ಪ್ರಣಯಿಗಳಿಬ್ಬರ ಹೃದಯ ಚಿತ್ರಣ—ಇದರಲ್ಲಿದೆ. ಈ ಪ್ರಣಯಿಗಳಾದರೂ ಯಾರು? ವಾನಪ್ರಸ್ಥಾಶ್ರಮವನ್ನು ಕೈಗೊಂಡ ಚೀನಿ ಮಹಿಳೆಯೊಬ್ಬಳು ಮತ್ತು ವೃದ್ಧಾಪ್ಯವನ್ನೇ ಮುಟ್ಟಿರುವ ಅಮೇರಿಕನ್ ಪಾದರಿಯೊಬ್ಬ! ಆಕೆಗೆ ತನ್ನ ನಿಜವಾದ ಪ್ರೇಮದ ಅರಿವಾಗುವುದು ಆತ ಸತ್ತ ಮೇಲೆ!

'ಸಂದೇಶ—?'

ಇಷ್ಟೆಲ್ಲ ಕಾದಂಬರಿಗಳನ್ನು ಬರೆದ ಪರ್ಲ್ ಬಕ್— ಇಂದು ಕಾದಂಬರಿಕಾರರಾಗಬೇಕೆಂಬವರಿಗೆ, "ಸಾಧ್ಯವಾದಷ್ಟುಮಟ್ಟಿಗೆ ಎಂದಿಗೂ ಕಾದಂಬರಿಗಳನ್ನು ಬರೆಯಬೇಡ" ಎನ್ನುತ್ತಾಳೆ. "ಸಮಾಜಕ್ಕೂ ಕುಟುಂಬಕ್ಕೂ ಸ್ನೇಹಿತರಿಗೂ ಅಪ್ರಿಯವನ್ನುಂಟುಮಾಡುವ ವೃತ್ತಿಯದು....ಅತ್ಯಂತ ಆಯಾಸದಿಂದಲೂ ಮನದ ಬೇಸರದಿಂದಲೂ ಅವನು ಲೇಖನಿಯನ್ನು ಕೆಳಗಿಟ್ಟಾಗಲೂ ಆ ಹಾಳು ಕೆಲಸ ಅನವರತವೂ ಅವನ ಮೆದುಳಿನಲ್ಲಿ ನಡೆಯುತ್ತಿರುತ್ತದೆ. ಅಲ್ಲಿ ಜನರು ಯೋಚಿಸುತ್ತಾ, ಮಾತನಾಡುತ್ತಾ, ಜೀವಿಸುತ್ತಾ ಮುನ್ನಡೆಯುತ್ತಾರೆ. ಅದ್ಭುತ ಲೋಕದಲ್ಲಿ 'ಎಲಿಸ್' ಇದ್ದಂತೆ ಭಾಸವಾಗುತ್ತದೆ....ಈ ಕನಸಿನ ಜನರಿಂದ ಪೀಡಿತನಾದವನು ಸುಖಿಯಾಗಿರಲಾರನು.... ಅವನು ಪುನಃ ಪುನಃ ಸಾಯುತ್ತಾನೆ. ಭೂತ ಪಿಶಾಚಿಗಳು ಹಿಡಿದಂತಾಗಿ, ತಾನು ಯಾರೆಂಬುದನ್ನು ಮರೆಯುತ್ತಾನೆ. ಸಾವಿರ ಯಜಮಾನರಿಗೆ ಆತ ಆಳಾಗುವನು....ನೀನು ನೀನೇ ಆಗಿ, ಸ್ವತಂತ್ರನಾಗಿ ಇರಬೇಕಾದರೆ, ಕಾದಂಬರಿಕಾರನಾಗಿರಬೇಡ."

ಕೊನೆಯ ಮಾತು.

ಇಂಥ ಲೇಖಿಕೆ ಪರ್ಲ್ ಬಕ್‌ಳಿಗೆ ಕಳೆದ ವರ್ಷ ಜೂನ್ ೨೬ಕ್ಕೆ ಅರುವತ್ತು ವರ್ಷಗಳು ತುಂಬಿದುವು. ಜಗತ್ತೇ ಆಕೆಯ ಷಷ್ಟ್ಯಬ್ದಿ ಪೂರ್ತಿಸಮಾರಂಭವನ್ನು ಜರುಗಿಸಿತು. ಇಂದು ಆಕೆ 'ಬಕ್' ಅಗಿಲ್ಲ. ಜಾನ್ ಬಕ್‌ನೊಡನೆ ವಿಚ್ಛೇದ ಹೊಂದಿ, ರಿಚಾರ್ಡ್ ಜೆ. ವಾಲ್ಷ್ (ಆಕೆಯ ಗ್ರಂಥಗಳ ಪ್ರಕಾಶಕರು)ರನ್ನು ವಿವಾಹವಾಗಿದ್ದಾಳೆ. ಈಗ ಈ ದಂಪತಿಗಳು ಪೆನ್ಸಿಲ್‌ವೇನಿಯಾದ ಒಂದು ಕ್ಷೇತ್ರದಲ್ಲಿ ಸುಖವಾಗಿದ್ದಾರೆ. ಆದರೂ ಆಕೆ ಚೀನಾವನ್ನು ಮರೆತಿಲ್ಲ.—"ನನ್ನ ಜೀವನದ ಯಾವಾಗಲೂ ಚೀನೀ ಜನರ ಮಧ್ಯೆ. ಅವರ ಜೀವನದಲ್ಲಿ ನಾನು ಹಾಸು ಹೊಕ್ಕಾಗಿ ಪ್ರವೇಶಿಸಿದ್ದೆ. ಅನೇಕರನ್ನು ಚಿರಸ್ನೇಹಿತರನ್ನಾಗಿ ಮಾಡಿಕೊಂಡೆ. ಇವರು ಇಂದಿಗೂ ಹಾಗೆ ಗೆಳೆಯರಾಗಿಯೇ ಉಳಿದಿದ್ದಾರೆ."

—ಶೇಷಗಿರಿ ಪ್ರಭು.

“ಬದುಕಿ ಸತ್ತಳು
ಬಲಿಯೆ ಬಿದ್ದಳು
ಹಳ್ಳಿ ಕಾಡಿನ ಮರೆಯೊಳು”

ಬನ್ನಿ ಮಕ್ಕಳೆ
ಮುದ್ದು ಮಕ್ಕಳೆ
ಬನ್ನಿ ಕಥೆಯನು ಹೇಳುವೆ
ಸುತ್ತ ಕೂಡಿರಿ
ಸರಿದು ಕೂಡಿರಿ
ಕಥೆಯನೊಂದನು ಹೇಳುವೆ ೧

ನಡೆದ ಕಥೆಯೋ
ನಡೆಯದೊಂದೋ
ಕಥೆಯದಾವುದ ಹೇಳಲಿ?
ನಡೆದ ಕಥೆಯೇ
ಕೇಳಲಾಸೆಯು
ನಡೆಯದಿದ್ದವು ಬೇಡವು ೨

★ ★ ★

ಇಂದಿಗಾದವು
ಕಳೆದು ಹೋದವು
ಹತ್ತು ಐವತ್ತರುಷವು
ಇಂದಿನಂತೆಯೆ
ಅಂದು ಇದ್ದಿತು
ಕಾಡಿನಾಚೆಯು ಬೆಟ್ಟವು ೩

ಬೆಟ್ಟದಾಚೆಗೆ
ಕಣಿವೆಯಾಚೆಗೆ
ಇರುವುದಿಂದಿಗು ಹಳ್ಳಿಯು
ಹಳ್ಳಿಯಿದ್ದರು
ಅಂದಿನವರು
ಇರುವರಿಲ್ಲವೊ ತಿಳಿಯದು ೪

ಒಬ್ಬಳಿರುವಳು
ಸಾಯಲಿಲ್ಲವು
ಕಥೆಯ ನೆನಪನು ಕೊಡುವಳು
ಬದುಕಿ ಸತ್ತಳು
ಬಲಿಯೆ ಬಿದ್ದಳು
ಹಳ್ಳಿಕಾಡಿನ ಮರೆಯೊಳು ೫

ಹುಟ್ಟಿ ವರುಷವು
ಕಳೆಯಲಿಲ್ಲವು
ಕೂಸು ತಬ್ಬಲಿಯಾದಳು
ತಂದೆಯಿಲ್ಲದೆ
ತಾಯಿಯಿಲ್ಲದೆ
ಬೀದಿಯಲ್ಲಿಯೆ ಬೆಳೆದಳು ೬

ಕಾಯ್ವರಿಲ್ಲವು
ಕರೆವರಿಲ್ಲವು
ಹಸಿವನೀಗಲು ಬಾರರು
ಮೈಯ್ಯ ಮುಚ್ಚಲು
ಬಟ್ಟೆಯಿಲ್ಲವು
ಊರಗುಡಿಯೇ ಗುಡಿಸಲು ೭

ವರುಷ ಕಳೆಯಿತು
ಐದು ತುಂಬಿತು
ಗತಿಯ ಕಾಣದ ಹಸುಳೆಗೆ
ಹೊಟ್ಟೆ ತುಂಬಲು
ಪ್ರಾಣ ನಿಲಿಸಲು
ದನವ ಕಾಯುವೆನೆಂದಳು ೮

ಅವರ ದನವನು
ಇವರ ಕರುವನು
ಕಾದುಕೊಂಡೇ ಬೆಳೆದಳು
ಹಳಸಿದನ್ನವ
ಬಡಿಸಿದನ್ನವ
ತಿಂದುಕೊಂಡೇ ಬೆಳೆದಳು ೯

ಹುಟ್ಟಿದಾದರೆ
ದೇವನಿಲ್ಲವೆ
ಹೊಟ್ಟೆ ತುಂಬುವುದಿಲ್ಲವೆ?
ಅನ್ನ ಕೊಟ್ಟನು
ಬಟ್ಟೆ ಕೊಟ್ಟನು
ಮಗುವು ತನ್ನದೆ ಎಂದನು ೧೦

ಬಾಲೆ ಬೆಳೆದಳು
ರೂಪ ಕೂಡಿತು
ಯೌವ್ವನವು ಬಂದೊದಗಿತು
ರೂಪದಂತೆಯೆ
ಗುಣವು ಇರಲು
ಊರೆ ಮೆಚ್ಚಿತು ಅವಳನು ೧೧

ಕೈಯ್ಯ ಹಿಡಿಯಲು
ಮದುವೆಯಾಗಲು
ಬಹಳ ಮಂದಿಯೆ ಬಂದರು
ಬಂದುದಾಯಿತು
ಹೋದುದಾಯಿತು
ಎಲ್ಲ ಊರಿನ ಯುವಕರು ೧೨

ಊರಗೌಡನು
ಸಾಹುಕಾರನು
ಕೇಳಬಂದನು ಅವಳನು
ಗೌಡನಾದೊಡೆ
ಕೋಡು ಬರುವುದೆ?
'ಇಲ್ಲ'ವೆಂದಳು ಚೆಲುವೆಯು ೧೩

ದಿಕ್ಕುಕಾಣದೆ
ಬಾಲೆ ಬೆಳೆದಳು
ಬಗ್ಗಲಾರದ ಧೈರ್ಯವು!
ತನಗೆಮೆಚ್ಚಿದ
ತರುಣನೊಬ್ಬನ
ಮದುವೆಯಾದಳು ಯುವತಿಯು

ಗೊಲ್ಲನೊಬ್ಬನು
ಹಳ್ಳಿಯಾವುದೊ
ಗಂಡನಾದನು ಚೆಲುವೆಗೆ
ಗಂಡ ಹೆಂಡತಿ
ಸೋಮ ಸೋಮಿಯು
ಕೂಡಿಕೊಂಡರು ಬಾಳಲಿ ೧೫

ಅವನಿಗಿದ್ದುದು
ಹೊಲವದೊಂದೇ
ತನ್ನದೆನ್ನುವ ಆಸ್ತಿಯು
ಬಡವನಾದರು
ಮೆಚ್ಚಿದಾತನ
ಪಡೆದು ನಿಂತಳು ಸೋಮಿಯು ೧೬

ಗಂಡ ಹೆಂಡಿರು
ಒಂದುಗೂಡಿಯೆ
ಹಲವು ವರುಷವ ಕಳೆದರು
ಕೂಲಿ ಜೀವನ
ಕಷ್ಟ ಜೀವನ
ಎಂತೊ ಕಳೆಯುತಲಿದ್ದರು ೧೭

ಅವರ ಭಾಗ್ಯವು
ಕೂಡಿ ಬಂದಿತು
ಹುಟ್ಟಿ ಬಂದನು ಚೋಮನು
ಕಷ್ಟ ಜೀವಕೆ
ಸೈಪು ನೀಡಲು
ನಗುತಲಿದ್ದನು ಬಾಲನು ೧೮

ಬಡವ ತಂದೆಯು
ಬಡವಿ ತಾಯಿಯು
ಪ್ರೇಮವೊಂದೇ ಭಾಗ್ಯವು
ಬಡವನಾದರು
ಕೂಸು ಸವಿದನು
ಅಮಿತ ಪ್ರೇಮದ ಬಾಳನು ೧೯

ಚೋಮಗಾದುದು
ನಾಕು ವರುಷವು
ತಂದೆಗಾದುದು ಕಾಲವು!
ಹೊಲವನುತ್ತುತ
ಲಿದ್ದ ಸೋಮನ
ಕಚ್ಚಿ ಕೊಂದನು ನಾಗನು ೨೦

ಸೋಮಿ ತಬ್ಬಲಿ
ಚೋಮ ತಬ್ಬಲಿ
ಸಣ್ಣಗಾದರು ನೋವಲಿ
ನಾಕು ವರುಷದ
ಹಸುಳೆಗಾಗಿಯೆ
ಸೋಮಿ ನಿಂತಳು ಭುವಿಯಲಿ ೨೧

ಇದ್ದ ಹೊಲವನು
ಇಲ್ಲವೆಂದರು
ಊರ ಗೌಡನು ಎಲ್ಲರು
ಇದ್ದುದೊಂದೇ
ಸೋಮಿಯಾಸೆ
ಕರುಳ ಕರುಳೇ ಕಂದನು! ೨೨

ಅಲ್ಲಿ ಇಲ್ಲಿಯು
ದುಡಿಮೆಗೆಂದು
ತಿರುಗಿ ಬಂದಳು ಸೋಮಿಯು
ಅವಳ ಪುಣ್ಯವೊ
ಮಗನ ಭಾಗ್ಯವೊ
ಕೊನೆಗೆ ದೊರಕಿತು ಕೆಲಸವು ೨೩

ಶಾನುಭೋಗನ
ಮನೆಯ ದಾಸಿಯು
ಇಂದು ನಮ್ಮಯ ಸೋಮಿಯು
ಅಂತು ಕಳೆಯಿತು
ಹಲವು ವರುಷವು
ಬೆಳೆಯುತಿದ್ದನು ಚೋಮನು ೨೪

ಕಷ್ಟದಲ್ಲಿಯೆ
ಸುಖವ ಕಾಣುತ
ಲಿರುತಲಿದ್ದರು ಈರ್ವರು
ಕೊನೆಗೆ ಬಂದಿತು
ಕಾಳರಾತ್ರಿಯು
ಇವಳ ಜೀವನ ಕೆಡಿಸಲು ೨೫

ಹಳ್ಳಿಯೆಲ್ಲವು
ಮಲಗಿಯಿದ್ದಿರೆ
ಬಂದು ಇಳಿದರು ಕಳ್ಳರು
ಒಬ್ಬನಲ್ಲವು
ಇಬ್ಬರಲ್ಲವು
ದೊಡ್ಡ ಗುಂಪಿನ ಕಳ್ಳರು ೨೬

ಬಂದ ಕಳ್ಳರು
ಎಂದಿನಂತೆಯೆ
ಕೊಳ್ಳೆಹೊಡೆಯದೆ ನಿಂತರು
ಕಳ್ಳರೊಡೆಯನು
ಹಳ್ಳಿಗೌಡನ
ಕರೆಸಿ ಕೇಳಿದ ಧೂರ್ತನು: ೨೭

“ಬದುಕಿ ಸತ್ತಳು ಬಲಿಯೆ ಬಿದ್ದಳು ಹಳ್ಳಿಕಾಡಿನ ಮರೆಯೊಳು”

ಸುಲಿಗೆ ಮಾಡೆನು
ಹೊನ್ನ ಬೇಡೆನು
ಹೆಣ್ಣು ಕೊಡುವೊಡೆ ಬಿಡುವೆನು
ಇಲ್ಲದಿದ್ದೊಡೆ
ಹಳ್ಳಿಯೆಲ್ಲವ
ಸುಟ್ಟು ನಿಮ್ಮನು ಕೊಲ್ವೆನು! ೨೮

ಅಳುಕುತಂಜುತ
ಎದ್ದು ಬಂದನು
ಗೌಡ ಕರೆಸಿದ ಸಭೆಯನು
ಎಲ್ಲ ವಯಸಿನ
ಎಲ್ಲ ಜಾತಿಯ
ಜನವು ತುಂಬಿತು ಸಭೆಯನು ೨೯

ಸಭೆಗೆ ಹೇಳಿದ
ಗೌಡನಂಜುತ
ಕಳ್ಳರೊಡೆಯನ ಮಾತನು
ಹೆಣ್ಣನೀವೊಡೆ
ಕಳ್ಳರೊಡೆಯನು
ಎದ್ದು ಹೋಗುವೆನೆಂದನು ೩೦

ದಿಕ್ಕು ಕಾಣದೆ
ದಾರಿ ಕಾಣದೆ
ಮೌನವಾಂತರು ಮುದುಕರು
ಭಯದಿ ನಡುಗುತ
ಸುಮ್ಮನಿದ್ದರು
ಶಕುತಿಯಿಲ್ಲದ ಯುವಕರು ೩೧

ಸಭೆಯು ಕುಳಿತಿರೆ
ಮೌನದಲ್ಲಿಯೆ
ಬಂದು ನಿಂತನು ಕಳ್ಳನು
ತೀರ್ಪು ಬೇಗನೆ
ಮಾಡಿರೆನ್ನುತೆ
ಕೂಗಿಕೊಂಡನು ಧೂರ್ತನು! ೩೨

ಹೆಣ್ಣು ಕೊಡುವೊಡೆ
ಅದಾವ ಹೆಣ್ಣನು?
ತಮ್ಮ ಹೆಣ್ಣುಗಳಲ್ಲವು!
ಕೊನೆಗೆ ತೋರಿತು
ಪಾಪಿಯೋರ್ವಗೆ
ದೀನ ಸೋಮಿಯ ನೆನಪದು! ೩೩

ಊರು ನಿಲುವೊಡೆ
ಅಬಲೆಯೋರ್ವಳ
ತ್ಯಾಗದಿಂದಲೆ ನಿಲುವುದು
ಇಲ್ಲದಿರ್ದೊಡೆ
ಊರು ಊರೇ
ಸೂರೆಗೊಳ್ಳದೆ ನಿಲ್ಲದು ೩೪

ಪಾಪಿ ಸಭಿಕನು
ಸೋಮಿ ನೆನಪನು
ಮಾಡಿ ಕೊಟ್ಟನು ಜನರಿಗೆ
ಹೋದ ಪ್ರಾಣವು
ಬಂದಿತೆಂದೆನೆ
ಗೌಡ ತೋರ್ದನು ಮೆಲುನಗೆ! ೩೫

ಗೌಡ ಹೊರಟನು
ಜನರು ಹೊರಟರು
ಸೋಮಿ ಗುಡಿಸಲ ತಾವಿಗೆ
ತನ್ನ ಕಡೆಗೇ
ಜನವು ಬಂದಿತು
ಧೈರ್ಯಗುಂದಿತು ಅಬಲೆಗೆ! ೩೬

ಮಾತನಾಡಲು
ಬಾಯಿ ಬಾರದೆ
ಜನರು ನಿಂತರು ಮೌನದಿ
ಸಭೆಯ ತೀರ್ಪನು
ನುಡಿದ ಗೌಡನು
ಕ್ಷೀಣವಾದಾ ದನಿಯಲಿ ೩೭

ಊರು ನಿಲುವೊಡೆ
ಸೋಮಿಯೊಬ್ಬಳ
ತ್ಯಾಗದಿಂದಲೆ ನಿಲುವುದು
ಇಲ್ಲದಿರ್ದೊಡೆ
ಹಳ್ಳಿ ಹಳ್ಳಿಯೆ
ಸೂರೆಗೊಳ್ಳದೆ ನಿಲ್ಲದು ೩೮

ತೀರ್ಪನರಿತಳು
ಮೂಕಳಾದಳು
ಮಾತನಾಡಲು ಬಾರದೆ
ಅಬಲೆಯೊಬ್ಬಳ
ಸಬಲರೆಲ್ಲರು
ಬೇಡಿಕೊಳ್ಳುತ ನಿಂದಿರೆ! ೩೯

ದೀನ ಸೋಮಿಯು
ಮುದುಕರೆಲ್ಲರ
ಮುಖವ ನೋಡುತ ನಿಂತಳು
ಯಾರ ಮುಖದೊಳು
ಗೆಲವು ಇಲ್ಲದೆ
ಖಿನ್ನರಾದುದ ಕಂಡಳು! ೪೦

ಹೃದಯ ಒಡೆಯಿತು
ಕೋಡಿ ಹರಿಯಿತು
ಹರಿದು ಬಂದಿತು ಕಣ್ಣಲಿ!
ತಬ್ಬಿಕೊಂಡಳು
ಮುದ್ದು ಮಗನನು
ಭಯದಿ ಅತ್ತನು ತಬ್ಬಲಿ! ೪೧

ಕೇಳಿಕೊಂಡಳು
ಕಾಲು ಹಿಡಿದಳು
ಯಾರ ಹೃದಯವು ಕರಗದು
ಕಟುಕನೊಬ್ಬನು
ಕೊನೆಗೆ ನುಡಿದನು
ಎಲ್ಲ ಹೃದಯವು ಬಿರಿಯಲು: ೪೨

“ಬದುಕಿ ಸತ್ತಳು ಬಲಿಯೆ ಬಿದ್ದಳು ಹಳ್ಳಿಕಾಡಿನ ಮರೆಯೊಳು”

ತನಗೆ ತಾನೇ
ಹೊರಡದಿದ್ದೊಡೆ
ಹಿಡಿದು ಒಯ್ಯಿರಿ ತೊತ್ತನು
ಪಾಪಿಹೋದೊಡೆ
ನಷ್ಟವಿಲ್ಲವು
ಉಳಿವುದೆಮ್ಮಯ ಹಳ್ಳಿಯು! ೪೩

ಮುದುಕನೊಬ್ಬನು
ಮುಂದೆ ಬಂದನು
ಪ್ರೇಮದಿಂದಲಿ ಕರೆದನು:
ಮಗಳೆ ಸೋಮಿ
ಸಲಹು ನಮ್ಮನು
ನಿನ್ನ ತ್ಯಾಗದಿ ಊರನು ೪೪

ಗ್ರಾಮ ದೇವತೆ
ಗ್ರಾಮ ಸಲಹು
ವರವ ಕರುಣಿಸು ಎಂದನು!
ಕಣ್ಣ ಹೊರಳಿಸಿ
ಒಮ್ಮೆ ಕಂಡಳು
ದೈನ್ಯರಾದಾ ಜನರನು ೪೫

ಕಣ್ಣಿನಲ್ಲಿನ
ನೀರನೆಲ್ಲವ
ಅಳಿಸಿ ಎಂದಳು ಸೋಮಿಯು
ಎಲ್ಲಿನಿಂದಲೊ
ಹೇಗೆ ಬಂದಿತೊ
ಅವಳ ಹೃದಯದಿ ತ್ಯಾಗವು! ೪೬

ಕಣ್ಣ ಮುಚ್ಚುತೆ
ಕೈಯ ಜೋಡಿಸಿ
ಗಂಡನೊಮ್ಮೆಯೆ ನೆನೆದಳು
ತಬ್ಬಿಕೊಂಡಳು
ಮುತ್ತನಿಟ್ಟಳು
ಕೊನೆಗೆ ಬಿಟ್ಟಳು ಮಗುವನು ೪೭

“ನಾನು ಹೋದೊಡೆ
ಹಳ್ಳಿ ನಿಲುವುದೆ?
ಊರ ಭಾಗ್ಯವು ನಿಲುವುದೇ?
ಹಳ್ಳಿ ಉಳಿಯಲಿ
ಹಳ್ಳಿ ಬಾಳಲಿ
ಜನರು ಸಂತಸಹೊಂದಲಿ ೪೮

ಹೋಗಿಬರುವೆನು
ಕಳುಹಿರೆನ್ನನು
ಎಲ್ಲಿಗಾದರು ಅಂಜೆನು!”
ಮೂಕರಂದದಿ
ನಿಂತರೆಲ್ಲರು
ನೀರು ತುಂಬಿತು ಕಣ್ಣನು ೪೯

ಬಂದರೀಚೆಗೆ
ಗುಂಪಿನಿಂದಲಿ
ಕಳ್ಳರೊಡೆಯನ ಭಂಟರು
ಹಳ್ಳಿಯೆಲ್ಲವು
ನೋಡುತಿರಲು
ನಡೆದು ಹೋದಳು ಸೋಮಿಯು!

ಸೋಮಿ ಧೈರ್ಯಕೆ
ಸೋಮಿ ತ್ಯಾಗಕೆ
ಮೂಕರಾದರು ಎಲ್ಲರು
ರಾತ್ರಿ ಕಳೆಯಿತು
ಬೆಳಕು ಹರಿಯಿತು
ಬಂದ ಎಡರೂ ಹೋಯಿತು ೫೧

ಎಡರು ಬಂದಿತು
ಎಂತೊ ಹೋಯಿತು
ಅದನು ಮರೆತರು ಎಲ್ಲರು
ತ್ಯಾಗಿ ಸೋಮಿಯು
ನೆನಸಿಕೊಳ್ವರು
ಇಲ್ಲವಾದರು ಒಬ್ಬರೂ! ೫೨

ದಿನವು ಕಳೆಯಿತು
ಕಥೆಯು ಮಾಸಿತು
ಒಂದು ಮಾಸವು ಕಳೆಯಿತು
ಎಲ್ಲಿನಿಂದಲೊ
ಎತ್ತಲಿಂದಲೊ
ತಿರುಗಿ ಬಂದಳು ಸೋಮಿಯು! ೫೩

ಶಕುತಿಯಿಲ್ಲದೆ
ತ್ರಾಣವಿಲ್ಲದೆ
ತೆವಳಿಕೊಂಡೇ ಬಂದಳು
ತನ್ನನೆಲ್ಲರು
ಕೂಡಿ ಕರೆವರು
ಎಂದು ನೆನಸಿಯೆ ಬಂದಳು ೫೪

ತನ್ನ ತ್ಯಾಗಕೆ
ತನ್ನ ಕಾರ್ಯಕೆ
ಮೆಚ್ಚಿಕೊಳ್ವರು ಎಂದಳು
ತನ್ನ ಮಗುವಿನ
ಮುದ್ದು ಚೋಮನ
ನೆನಸಿಕೊಂಡೇ ಬಂದಳು. ೫೫

ಅಬಲೆಯಾರೋ
ಕ್ಷೀಣೆಯಾರೋ
ಬರುತಲಿರುವುದ ಕಂಡರು
ಒಬ್ಬರಾದರು
ಇಬ್ಬರಾದರು
ಹಳ್ಳಿಯೆಲ್ಲವು ನೆರೆಯಿತು. ೫೬

ಸೋಮಿ ಬಂದಳು
ಸೂಳೆ ಬಂದಳು
ಪಾಪಿ ಬಂದಳು ಎಂದರು
ರಂಡೆ ಬಂದಳು
ಮರಳಿ ಬಂದಳು
ತ್ಯಾಗಿಯೆಂಬುದೆ ಮರೆತರು! ೫೭

“ಬದುಕಿ ಸತ್ತಳು ಬಲಿಯೆ ಬಿದ್ದಳು ಹಳ್ಳಿಕಾಡಿನ ಮರೆಯೊಳು”

ಹೊಡೆದು ನೂಕಿರಿ
ಕಡಿದು ಹಾಕಿರಿ
ನದಿಗೆ ದೂಡಿರಿ ಅವಳನು
ಕಲ್ಲಿನಿಂದಲೊ
ಕೋಲಿನಿಂದಲೊ
ಹೊಡೆಯ ಬಂದರು ಹಲವರು! ೫೮

ಅವಳ ಕಾಣುತ
ಮರುಗುವವರು
ಮರುಗುತಿರ್ದೊಡೆ ಇದ್ದರು
ಕಥೆಯ ನೆನಪದು
ಮನಕೆ ಬಂದರು
ಮಾತನಾಡದೆ ನಿಂತರು! ೫೯

ಅವಳ ಕಂಡರು
ಕಾಣದಂತೆಯೆ
ಹೊರಟು ಹೋದರು ಹಲವರು
ಗೌಡ ಬರುವನು
ತನ್ನ ಕರೆವನು
ಎಂದು ಏನನೊ ನೆನೆದಳು! ೬೦

ಗೌಡನಿಲ್ಲವು
ಮುದುಕರಿಲ್ಲವು
ಯಾರು ಬಾರದೆ ನಿಂತರು
ರೆಕ್ಕೆ ಬಂದಿತು
ಕೆಟ್ಟ ಜನರಿಗೆ
ಹೊಡೆದು ಕೊಲ್ಲಲು ನಿಂತರು! ೬೧

ಏಟು ತಾಗಿತು
ನೆಲಕೆ ಬಿದ್ದಳು
ತ್ರಾಣವಿಲ್ಲದ ಅಬಲೆಯು
ನೆನೆದು ಮಗನನು
ಒಮ್ಮೆ ಕಂಡಳು
ಜನರ ಗುಂಪನು ಸೋಮಿಯು

ಕಾಣಲಿಲ್ಲವು
ಮಗನು ಕಣ್ಣಿಗೆ
ಅಯ್ಯೊ ದೇವರೆ ಎಂದಳು!
ಮಗನು ಎಲ್ಲಿಯೊ
ತಾಯಿ ಎಲ್ಲಿಯೊ
ಋಣವು ತೀರಿತು ಎಂದಳು ೬೩

ಮಗನ ಹೆಸರನು
ಹೇಳಿದಾದೊಡೆ
ಅವನನೆಂದೇ ಕೊಲುವರು
ಎಂಬ ಹೆದರಿಕೆ
ಮನವ ಮುತ್ತಲು
ಅಲ್ಲಿ ನಿಲ್ಲದೆ ಹೊರಟಳು ೬೪

ಕಲ್ಲು ಬಿದ್ದಿತು
ಹಣೆಗೆ ತಾಗಿತು
ರಕುತ ತುಂಬಿತು ಹಣೆಯನು
ಅಲ್ಲಿ ನಿಂತೊಡೆ
ಕೊಲುವರೆಂದೇ
ದೂರ ದೂರಕೆ ಸರಿದಳು ೬೫

ಚೋಮನೊಬ್ಬನ
ಕಾಣದಿದ್ದುದೆ
ಅವಳ ಮನವನು ತುಂಬಿತು
ಎಲ್ಲಿಯಿದ್ದರು
ದೇವನಿರುವನು
ಎಂದು ಮನದೊಳೆ ನೆನೆದಳು! ೬೬

ಹಳ್ಳಿ ಸರಿಯಿತು
ಕಾಡು ಸಿಕ್ಕಿತು
ಅವಳನಟ್ಟುತಲಿದ್ದರು
ಕೊನೆಗೆ ಮೂಡಿತು
ಕರುಣೆ ಜನರಿಗೆ
ಪ್ರಾಣ ತೆಗೆಯದೆ ಬಿಟ್ಟರು! ೬೭

ಬೀಳುತೇಳುತ
ಓಡಿ ಬಂದಳು
ದಟ್ಟ ಕಾಡನು ಸೇರ್ದಳು
ಪ್ರಾಣ ತೆಗೆಯದ
ಜನರ ವಂದಿಸಿ
ತನ್ನ ವಿಧಿಯನು ನೆನೆದಳು! ೬೮

ಯಾರ ಕಣ್ಣಿಗು
ಬೀಳದಂತೆಯೆ
ದೂರ ಊರನು ಸೇರ್ದಳು
ಹೊಟ್ಟೆ ಹಸಿವನು
ಹೇಗೊ ನೀಗುತ
ಹಲವು ವರುಷವ ಕಳೆದಳು ೬೯

ವರುಷ ಉರುಳಿತು
ಹಲವು ಕಳೆಯಿತು
ಎಲ್ಲ ಮರೆತಳು ಸೋಮಿಯು
ಅಂದು ಯುವತಿಯು
ಇಂದು ಮುದುಕಿಯು
ತನ್ನ ಅಂತ್ಯವ ಬಗೆದಳು! ೭೦

ಅಡಗಿ ಇದ್ದಿತು
ಮನದಲೆಂದೂ
ಮಗನ ಕಾಣುವ ಆಶೆಯು
ಚೋಮನಿಹನೋ
ಎಂತು ಇಹನೋ
ಎಂಬ ಹಂಬಲ ಮುತ್ತಿತು ೭೧

ಗುರುತು ಸಿಗದಾ
ರೀತಿಯಲ್ಲಿಯೆ
ಅವಳ ರೂಪವು ಬೆಳೆಯಿತು
ತಲೆಯು ಕೂದಲು
ಬೆಳ್ಳಗಾಯಿತು
ಕೈಗೆ ಕೋಲೂ ಬಂದಿತು ೭೨

"ಬದುಕಿ ಸತ್ತಳು ಬಲಿಯೆ ಬಿದ್ದಳು ಹಳ್ಳಿಕಾಡಿನ ಮರೆಯೊಳು"

ಕಣ್ಣು ದೃಷ್ಟಿಯು
ದೇಹ ಶಕ್ತಿಯು
ಎಲ್ಲ ನಶಿಸಿಯೆ ಹೋಯಿತು
ದಿನವು ದಿನವೂ
ಬೆಳೆಯುತಿದ್ದಿತು
ಮಗನ ಕಾಣುವ ಬಯಕೆಯು ೭೩

ಅದರುತದರುತ
ಕೋಲನೂರುತ
ಹಳ್ಳಿ ಸೇರ್ದಳು ಸೋಮಿಯು
ಭಿಕ್ಷೆ ಬೇಡುತ
ಇಣಿಕಿ ನೋಡುತ
ಎಲ್ಲ ಎಡೆಯೂ ಕಂಡಳು ೭೪

ಸಿಕ್ಕಲಿಲ್ಲವು
ಮಗನ ಜಾಡದು
ಕೊರಗಿ ಬಿದ್ದಳು ಸೋಮಿಯು
ಸೋಮ ಬಂದನು
ಚೋಮ ಬಂದನು
ಕನಸು ಕಂಡಳು ಸೋಮಿಯು!

ಮುದುಕಿ ಸೋಮಿಯು
ಗುರುತನೊಬ್ಬರು
ತಿಳಿಯಲಾರದೆ ಹೋದರು
ಮುದುಕರಿಲ್ಲವು
ಗೌಡನಿಲ್ಲವು
ಎಲ್ಲ ಹೊಸಬರು ಊರೊಳು ೭೬

ಎಂತೊ ಹೇಗೋ
ಸೋಮಿ ಅರಿತಳು
ಚೋಮ ಬಿಟ್ಟುದ ಊರನು
ಮಗನ ಕಾಣದೆ
ದೀನ ತಾಯಿಯು
ತನ್ನ ಹಳ್ಳಿಯ ಬಿಟ್ಟಳು ೭೭

ತೆವಳಿಕೊಂಡೇ
ತಿರುಗಿಬಂದಳು
ಮತ್ತೆ ಪಟ್ಟಣ ಸೇರ್ದಳು
ಭಿಕ್ಷೆ ಬೇಡುತ
ಮಗನನರಸುತ
ಕಾಲ ಕಳೆದಳು ಸೋಮಿಯು ೭೮

ದೇವನಾಟವ
ತಿಳಿಯಲಹುದೇ?
ಎಳೆದು ತಂದನು ಸೋಮಿಯ
ಭಿಕ್ಷೆ ಬೇಡುತ
ಮುದುಕಿ ನಿಂತಳು
ಚೋಮ ಬಂದನು ನೀಡಲು! ೭೯

ಸೋಮಿ ಕಂಡಳು
ಚೋಮನನ್ನು!
ಅವನು ಅಹುದೋ ಅಲ್ಲವೋ !
ದಿನವು ಬಂದಳು
ಅಲ್ಲೆ ಸುಳಿದಳು
ಮಗನ ಗುರುತನು ಕಂಡಳು ೮೦

ತುಂಬಿ ಬಂದಿತು
ತಾಯಿ ಹೃದಯವು
ಮಗನ ಮುಖವನು ಕಾಣಲು!
ಕಣ್ಣ ಹನಿಗಳು
ಸುರಿಯುತಿರಲು
ನೆನೆದುಕೊಂಡಳು ಶಿವನನು! ೮೧

ಇಂದು ಚೋಮನು
ಸಾಹುಕಾರನು
ಅವನಿಗಿದ್ದುದು ಅಂಗಡಿ
ಅವನ ಹೆಂಡತಿ
ಅವನ ಮಕ್ಕಳು
ಎಲ್ಲರಿದ್ದರು ಸುಖದಲಿ! ೮೨

ಸೋಮಿ ಕಥೆಯನು
ಹೇಳಿಯಾಯಿತು
ಇಲ್ಲೆ ನಿಲಿಸುವೆ ಮಕ್ಕಳೆ
ಸಂಜೆಯಾಯಿತು
ಕತ್ತಲಾಯಿತು
ಹೊರಡಿ ನಿಮ್ಮಯ ಗೂಡಿಗೆ ೮೩

ಕತ್ತಲಾದರು
ಚಿಂತೆಯಿಲ್ಲವು
ಅಜ್ಜಿ, ಮುಗಿಯಿಸಿ ಕಥೆಯನು!
ಚೋಮಗಾದುದೆ
ಸೋಮಿ ನೆನಪು ?
ಹೇಳಿ ಮುಂದಿನ ಕಥೆಯನು ೮೪

ಅಳುವಿರೇತಕೆ
ಅಜ್ಜಿ, ನೀವು!
ಹೇಳಬಾರದೆ ಕಥೆಯನು?
ಕಥೆಯು ಮುಗಿಯದೆ
ಕದಲಲಾರೆವು
ಮುಗಿಸಿ ಬೇಗನೆ ಕಥೆಯನು! ೮೫

★ ★ ★

ಸೋಮಿಗಾದುದು
ಚೋಮ ದರ್ಶನ
ಅವಳ ಆಶೆಯು ಫಲಿಸಿತು!
ಬಾರಲಿಲ್ಲವು
ತಾಯಿ ನೆನಪು
ಮರೆತೆ ಇದ್ದನು ಚೋಮನು ೮೬

ಆರುವರುಷದ
ಬಾಲ್ಯದಲ್ಲಿಯೆ
ಕಳೆದು ಕೊಂಡನು ತಾಯನು
ತಂದೆ ನೆನಪೂ
ತಾಯಿ ನೆನಪೂ
ಇಲ್ಲದಂತೆಯೆ ಬೆಳೆದನು ೮೭

★ ★ ★

Hostel Sports Club 1952-53

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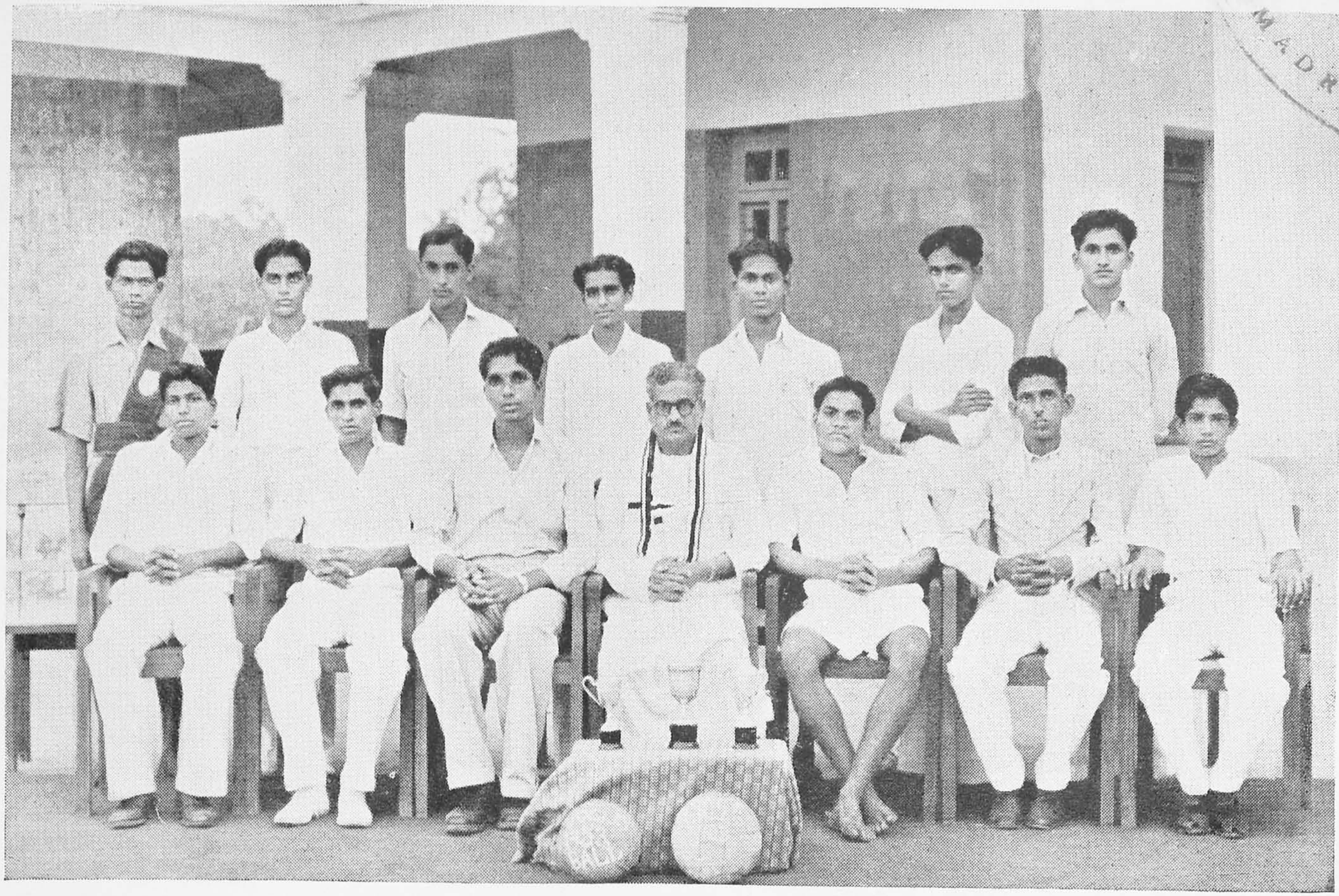

Volley-ball Team 1952-53

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“ಬದುಕಿ ಸತ್ತಳು ಬಲಿಯೆ ಬಿದ್ದಳು ಹಳ್ಳಿಕಾಡಿನ ಮರೆಯೊಳು”

ಮಗನು ಸಿಕ್ಕರು
ತನ್ನ ಗುರುತನು
ಹೇಳಲಿಲ್ಲವು ಸೋಮಿಯು
ಮಗನ ಮನೆಯಲಿ
ಕೆಲಸವೊಂದನು
ಪಡೆದು ನಿಂತಳು ತಾಯಿಯು! ೨೮

ಮಗನ ಮಕ್ಕಳ
ಮುದ್ದಿಸುತ್ತಲಿ
ಮಗನ ಕಾಣುತ ನಿಂತಳು
ಮಗನ ಮನೆಯಲಿ
ಮುದುಕಿ ಸೋಮಿಯು
ಮರಣವನ್ನೇ ಬಗೆದಳು! ೨೯

ಮಗನ ಮಕ್ಕಳ
ಸುತ್ತ ಕೂಡಿಸಿ
ತನ್ನ ಕಥೆಯನೆ ಹೇಳ್ವಳು!
ತನ್ನ ತ್ಯಾಗಕೆ
ಬಲಿಯು ಬಿದ್ದಾ
ತ್ಯಾಗಶೀಲೆಯು ಸೋಮಿಯು ೩೦

— ಕೆ. ಬಿ. ರಾಮಕೃಷ್ಣರಾವ್.

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MADRAS

ಜನಸಾಮಾನ್ಯರ ಶಿಕ್ಷಣ

ಭಾರತ ದೇಶದ ದರಿದ್ರರ, ದೀನರ ಪರಿಸ್ಥಿತಿಯನ್ನು ಕುರಿತು ಯೋಚಿಸುವಾಗ ನನ್ನ ಹೃದಯ ನೋಯುತ್ತಿದೆ. ಪ್ರತಿದಿನವೂ ಅವರು ಇನ್ನೂ ಇನ್ನೂ ಅಧೋಗತಿಗೆ ಇಳಿಯುತ್ತಿದ್ದಾರೆ. ತಮ್ಮ ಮೇಲೆ ಬೀಳುತ್ತಿರುವ ಆಘಾತವು ಎತ್ತಣಿಂದ ಬರುತ್ತಿದೆಯೆಂದು ಅವರು ತಿಳಿಯಲಾರದಾದರೂ, ಕ್ರೂರ ಸಮಾಜವೊಂದರಿಂದ ಬೀಳುವ ಹೊಡೆತದ ನೋವನ್ನು ಅವರು ಅನುಭವಿಸುತ್ತಿದ್ದಾರೆ. ತಾವು ಕೂಡಾ ಮನುಷ್ಯರೆಂಬ ವಿಚಾರವನ್ನು ಅವರು ಮರೆತು ಬಿಟ್ಟಿದ್ದಾರೆ. ನನ್ನ ಭಾವನೆಗಳನ್ನೆಲ್ಲ ಹೊರಗೆಡಹಲು, ಹೃದಯವು ತುಂಬಿಬರುತ್ತಿದೆ. ಎಲ್ಲಿಯ ತನಕ ಮಿಲಿಯ ಗಟ್ಟಲೆ ಜನರು ಹಸಿವೆ, ಅವಿದ್ಯೆಗಳಿಂದ ನರಳುತ್ತಿರುವರೋ ಅಲ್ಲಿಯ ತನಕ, ಅದೇ ಜನರ ಕಷ್ಟದಿಂದಾಗಿ ವಿದ್ಯೆಯನ್ನು ಗಳಿಸಿಯೂ ಕೂಡಾ, ಅವರ ಕಡೆಗೆ ಒಂದಿಷ್ಟು ಗಮನವನ್ನು ಕೊಡದವರನ್ನು ದೇಶದ್ರೋಹಿಗಳೆಂದು ನಾನು ಪರಿಗಣಿಸುತ್ತೇನೆ. ನಮ್ಮ ಜನಸಾಮಾನ್ಯರನ್ನು ನಿರ್ಲಕ್ಷಿಸಿದುದೇ ನಮ್ಮ ರಾಷ್ಟ್ರದ ಪಾಪಕಾರ್ಯವಾಗಿದೆ. ಆದುದರಿಂದಲೇ ಈ ಅಧಃಪತನಕ್ಕೆ ಕಾರಣವಾಯಿತು. ಎಲ್ಲಿಯ ವರೆಗೆ ಭಾರತ ದೇಶದಲ್ಲಿ ತಿರುಗಿ ಜನತೆಗೆ ಉತ್ತಮ ವಿದ್ಯಾಭ್ಯಾಸ ದೊರಕುವುದಿಲ್ಲವೋ, ಒಳ್ಳೆಯ ಆಹಾರ ದೊರಕುವುದಿಲ್ಲವೋ, ಮತ್ತು ಅವರ ಜಾಗ್ರತೆಯನ್ನು ನೋಡಿಕೊಳ್ಳುವುದಿಲ್ಲವೋ, ಅಲ್ಲಿಯ ವರೆಗೆ ಯಾವ ರಾಜಕೀಯ ತಂತ್ರವೇ ಆಗಲಿ, ಅದು ಪ್ರಯೋಜನಕಾರಿಯಾಗುವಂತಿಲ್ಲ.

ಜನಸಾಮಾನ್ಯರಲ್ಲಿ ವಿದ್ಯೆ ಮತ್ತು ಮೇಧಾಶಕ್ತಿಗಳು ಹಬ್ಬಿರುವ ಮಟ್ಟಕ್ಕೆ ಅನುಗುಣವಾಗಿ ಒಂದು ರಾಷ್ಟ್ರವು ಪ್ರಗತಿಪರವಾಗಿರುವುದು. ಭಾರತದ ಅವನತಿಗೆ ಮುಖ್ಯ ಕಾರಣವೆಂದರೆ, ಇಡೀ ದೇಶದ ವಿದ್ಯಾಭ್ಯಾಸ ಮತ್ತು ಮೇಧಾಶಕ್ತಿಗಳನ್ನು ಕೈಹಿಡಿಯಷ್ಟು ಕೆಲವೇ ಮಂದಿ ಜನರು ತಮ್ಮೊಡನೆ ಇಟ್ಟುಕೊಂಡು ಸ್ವಾಮಿತ್ವವನ್ನು ಸ್ಥಾಪಿಸಿದುದಾಗಿದೆ. ತಿರುಗಿ ನಾವು ಅಭಿವೃದ್ಧಿಯನ್ನು ಹೊಂದಬೇಕಾದರೆ, ಜನಸಾಮಾನ್ಯರಲ್ಲಿ ವಿದ್ಯೆಯನ್ನು ಹರಡುವುದರ ಮೂಲಕ ಅದನ್ನು ಸಾಧಿಸಬೇಕು. ಕೆಳವರ್ಗದ ಜನರಿಗೆ, ಅವರು ಕಳೆದುಕೊಂಡಿರುವ ವ್ಯಕ್ತಿತ್ವವನ್ನು ತಿರುಗಿ ಗಳಿಸುವಂತೆ ವಿದ್ಯೆಯನ್ನೀಯುವುದೇ ಅವರಿಗೆ ನಾವು ಸಲ್ಲಿಸಬೇಕಾದ ಸೇವೆ. ನಾವವರ ಮುಂದೆ ವಿಚಾರಗಳನ್ನಿಡಬೇಕು. ತಮ್ಮ ಸುತ್ತಮುತ್ತಲಿನ ಜಗತ್ತಿನಲ್ಲಿ ನಡೆಯುತ್ತಿರುವ ವಿಷಯಗಳನ್ನು ಕಾಣುವಂತೆ ಅವರ ಕಣ್ಣುಗಳನ್ನು ತೆರೆಯಿಸಬೇಕು. ಆಗ ಅವರು ತಮ್ಮ ಆತ್ಮೋದ್ಧಾರವನ್ನು ತಾವೇ ಮಾಡಿಕೊಳ್ಳುವರು. ಪ್ರತಿಯೊಂದು ದೇಶವೂ, ಪ್ರತಿಯೊಬ್ಬ ಪುರುಷನೂ ಮತ್ತು ಸ್ತ್ರೀಯೂ ಕೂಡಾ ತಮ್ಮ ಮುಕ್ತಿಗಾಗಿ ತಾವೇ ಸ್ವತಃ ದುಡಿಯಬೇಕು. ಅವರಿಗೆ ಆಲೋಚನೆಗಳನ್ನು ಕೊಡಿರಿ. ಅವರಿಗೆ ಅದೊಂದೇ ಅಗತ್ಯವಿರುವ ವಿಚಾರ. ಆಗ ಉಳಿದ ವಿಚಾರಗಳು ಪರಿಣಾಮರೂಪವಾಗಿ ಅನುಸರಿಸಿ ಬರುವುವು. ರಾಸಾಯನಿಕ ದ್ರವ್ಯಗಳನ್ನು ಒಟ್ಟಿಗೆ ಸೇರಿಸಿ ಬಿಡುವುದು ಮಾತ್ರ ನಮ್ಮ ಕರ್ತವ್ಯ. ನಿಸರ್ಗದ ನಿಯಮಗಳಿಗನುಸಾರವಾಗಿ ಸ್ಫಟಿಕದ ನಿರ್ಮಾಣವಾಗುತ್ತದೆ.

ಈ ತನಕ ಬರೇ ಕೆಲವರ ಕೈವಶವಾಗಿದ್ದು, ಮಠಗಳಲ್ಲೋ ಕಾಡುಗಳಲ್ಲೋ ಅವಿತುಕೊಂಡಂತಿದ್ದ ಪುಸ್ತಕಗಳಲ್ಲಿ ಶೇಖರಿಸಿ ಇಡಲ್ಪಟ್ಟಿರುವ ಮಹಾ ಆಧ್ಯಾತ್ಮಿಕ ಅಮೂಲ್ಯ ರತ್ನಗಳನ್ನೆಲ್ಲ ಹೊರತರುವುದಲ್ಲದೆ, ಅವುಗಳಲ್ಲಿನ ಜ್ಞಾನಭಂಡಾರವನ್ನು ಅವಿತುಕೊಂಡಿರುವ ಆ ಕೈಗಳಿಂದ ಮಾತ್ರವಲ್ಲದೆ ಕೈವಶಮಾಡಿಕೊಳ್ಳಲು ಇನ್ನೂ ಕಷ್ಟಮಯವೆಂದು ತೋರುತ್ತಿರುವ ಸಂಸ್ಕೃತ ಶಬ್ದಗಳ, ಭಾಷೆಯ ಒಡಲಿನಿಂದ, ಹೊರತರುವುದೇ ನನ್ನ ಪ್ರಥಮಾಲೋಚನೆ. ಒಂದೇ ಮಾತಿನಲ್ಲಿ ಹೇಳುವುದಾದರೆ, ಅದನ್ನು ಜನಪ್ರಿಯವನ್ನಾಗಿ ಮಾಡಬೇಕೆಂಬುದೇ ನನ್ನಿಚ್ಛೆ. ಸಂಸ್ಕೃತ ತಿಳಿದಿರಲಿ, ತಿಳಿಯದಿರಲಿ, ಪ್ರತಿಯೊಬ್ಬ ಭಾರತೀಯನೂ ಹಾಗೂ ಇನ್ನಿತರರೂ ಈ ವಿಚಾರಗಳನ್ನೆಲ್ಲ ತಮ್ಮ ಸ್ವಂತ ಸೊತ್ತನ್ನಾಗಿ ತಿಳಿದುಕೊಳ್ಳುವಂತೆ ಸಹಾಯಮಾಡಲು, ಅವನ್ನೆಲ್ಲ ಹೊರತರಬೇಕೆಂದಿದ್ದೇನೆ.

ಜನಸಾಮಾನ್ಯರ ಶಿಕ್ಷಣ

ಸಂಸ್ಕೃತಭಾಷೆ ಈ ಮಾರ್ಗದಲ್ಲಿ ಬರುವ ದೊಡ್ಡದೊಂದು ತಡೆ. ಅದು ನಮ್ಮದೇ ಆದ ಅಮೋಘ ಭಾಷೆ. ಇಡೀ ನಮ್ಮ ದೇಶವೆಲ್ಲ ಸಂಸ್ಕೃತ ಪಂಡಿತರಿಂದ ತುಂಬಿದ ತನಕ ಈ ಕಷ್ಟನಿವಾರಣೆಯಾಗಲಾರದು. ಇಡೀ ಜೀವಮಾನವೂ ನಾನಾ ಭಾಷೆಯನ್ನು ಕಲಿಯುತ್ತಿದ್ದರೂ ಕೂಡಾ, ಪ್ರತಿಯೊಂದು ಹೊಸಪುಸ್ತಕವು ಕೂಡಾ, ತೀರ ಹೊಸದಾಗಿಯೇ ತೋರುತ್ತಿದೆಯೆಂದು ನಾನು ಹೇಳಿದರೆ ಆಗ ತಾನೇ ನಿಮಗೆ ಈ ಕಷ್ಟದ ಕುರಿತು ಅನುಭವವಾಗಬಲ್ಲುದು. ಹಾಗಾದರೆ, ಅದನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಕಲಿಯಲು ಸಮಯ ದೊರಕದೆ ಇದ್ದವರ ಸಂಕಷ್ಟ ಅದೆಷ್ಟಾಗಿರಬೇಡ! ಆದುದರಿಂದ, ಆ ವಿಚಾರಗಳನ್ನೆಲ್ಲ ಜನರಿಗೆ ಅವರ ಭಾಷೆಯಲ್ಲೇ ತಿಳಿಸಬೇಕು. ಅವರವರ ಮಾತೃಭಾಷೆಯಲ್ಲೇ ಕಲಿಸಬೇಕು. ಅವರಿಗೆ ಬರೇ ವಿಚಾರಗಳನ್ನೀಯಿರಿ, ಸಂಬಂಧಪಟ್ಟ ವಿಷಯಗಳನ್ನೆಲ್ಲ ಅವರೇ ಗಳಿಸಬಲ್ಲರು. ಆದರೆ, ಇನ್ನೂ ಹೆಚ್ಚಿನ ಮಟ್ಟದ ವಿಚಾರದ ಅಗತ್ಯವೂ ಇದೆ, ಅವರಿಗೆ ಸಂಸ್ಕೃತಿಯನ್ನೂ ಕೊಡಿರಿ. ಅದನ್ನು ಕೊಡದ ತನಕ, ಜನಸಾಮಾನ್ಯರು ಹೊಂದಿದ ಪ್ರಗತಿಯು ಶಾಶ್ವತಯಿಲ್ಲ.

ಆದೇ ಕಾಲಕ್ಕೆ ಸರಿಯಾಗಿ, ಸಂಸ್ಕೃತ ವಿದ್ಯಾಭ್ಯಾಸ ಕೂಡಾ ಅದರ ಜತೆಯಾಗಿ ಹೋಗಬೇಕು, ಏಕೆಂದರೆ ಸಂಸ್ಕೃತ ಶಬ್ದಗಳ ನಾದಮಾತ್ರದಿಂದ ಇಡೀ ಜನಾಂಗಕ್ಕೆ ಒಂದು ಹಿರಿಮೆ, ಒಂದು ಪ್ರತಿಭೆ, ಒಂದು ಶಕ್ತಿ–ಇವು ಬರಬಲ್ಲುವು. ಮಹಾತ್ಮಾ ಬುದ್ಧದೇವನು ಕೂಡಾ, ಸಂಸ್ಕೃತ ಭಾಷೆಯನ್ನು ಜನಸಾಮಾನ್ಯರು ಕಲಿಯದಂತೆ ಅದನ್ನು ನಿಲ್ಲಿಸಿ ಬಿಟ್ಟಾಗ, ಒಂದು ತಪ್ಪು ಹೆಜ್ಜೆಯನ್ನಿಕ್ಕಿದಂತಾಯಿತು. ಅವನಿಗೆ ಬೇಕಿತ್ತು—ತ್ವರೆಯಾದ ಮತ್ತು ಕ್ಷಣಿಕ ಪರಿಣಾಮಗಳು. ಆದುದರಿಂದ, ತನ್ನ ಕಾಲದಲ್ಲಿ ಪ್ರಸಿದ್ಧವಾದ ಪಾಲಿಭಾಷೆಯಲ್ಲೇ ಭಾಷಾಂತರಗೊಳಿಸುತ್ತಿದ್ದನಲ್ಲದೆ, ತತ್ತ್ವೋಪದೇಶವನ್ನೂ ಮಾಡುತ್ತಿದ್ದನು. ಇದು ಬಹು ಚೆನ್ನಾಗಿ ತೋರಿತು. ಜನರ ಭಾಷೆಯಲ್ಲೇ ಅವನು ಮಾತಾಡಿದನು; ಜನರೆಲ್ಲ ಅವನನ್ನು ಅರಿತರು. ಅವನ ವಿಚಾರಗಳೆಲ್ಲ ದೂರ, ಬಹುದೂರ ಬಹು ವೇಗವಾಗಿ ಹಬ್ಬಿಕೊಂಡುವು. ಆದರೆ, ಇದರ ಜತೆಯಲ್ಲೇ ಸಂಸ್ಕೃತವು ಕೂಡಾ ಹಬ್ಬಬೇಕಿತ್ತು. ಜ್ಞಾನವೇನೋ ಬಂದಿತು, ಆದರೆ ಆ ಹಿರಿಮೆ ಮಾತ್ರ ಅಲ್ಲಿರಲಿಲ್ಲ. ಅವರಿಗೆ ಅದನ್ನು ಕೊಡುವ ತನಕ, ಇತರ ಭಾಷೆಗಳನ್ನೆಲ್ಲ ಮಿಗಿಸಿ ಮೇಲ್ಬರಬಲ್ಲ ಸಂಸ್ಕೃತದ ಸಹಾಯದಿಂದೊಡಗೂಡಿಬಂದ, ಇನ್ನೊಂದು ವರ್ಗವನ್ನು ಸೃಷ್ಟಿಸಿದಂತಾಗುತ್ತದೆ.

ಈ ರಾಷ್ಟ್ರವು ಜೀವಿಸಿರುವುದು ಗುಡಿಸಲಿನಲ್ಲಿ ಎಂಬುದನ್ನು ಮರೆಯದಿರಿ. ದೇಶದ ಒಂದು ಭಾಗದಿಂದ ಇನ್ನೊಂದಕ್ಕೆ ಹಳ್ಳಿಯಿಂದ ಹಳ್ಳಿಗೆ ಸಂಚರಿಸುತ್ತ, "ಬರೇ ಆಲಸ್ಯದಿಂದ ಇನ್ನು ಮುಂದೆ ಕುಳ್ಳಿರಲಾಗದೆ"ಂದು ಜನಸಾಮಾನ್ಯರಿಗೆ ತಿಳಿಯಪಡಿಸುವುದು ನಿಮ್ಮ ಈಗಿನ ಕರ್ತವ್ಯವಾಗಿದೆ. ಅವರ ನಿಜಪರಿಸ್ಥಿತಿಯನ್ನು ಅವರಿಗೆ ತಿಳಿಯಪಡಿಸುತ್ತ ಅವರಿಗೆ ಹೇಳಿರಿ:– "ಎಲೇ! ಸಹೋದರರೇ, ಎಲ್ಲರೂ ಎದ್ದೇಳಿ. ಎಚ್ಚರ ತಿಳಿದೇಳಿ! ಇನ್ನೆಷ್ಟು ಕಾಲ ನೀವಿನ್ನು ನಿದ್ರೆಯನ್ನು ಮಾಡುತ್ತ ಇರಬಹುದು!" ತಮ್ಮ ಪರಿಸ್ಥಿತಿಯನ್ನು ಸುಧಾರಿಸಿಕೊಳ್ಳುವ ಬಗೆಯ ಕುರಿತು ಬೋಧಿಸುವುದಲ್ಲದೆ, ಶಾಸ್ತ್ರಗಳಲ್ಲಿನ ಅಮೋಘತತ್ತ್ವವಾಹಿನಿಯ ಸವಿಯನ್ನು ಅವರೂ ಹೀರಲು ಸಹಾಯವಾಗುವಂತೆ, ಸುಲಭವೂ, ಮನೋರಂಜಕವೂ ಆದ ರೀತಿಯಲ್ಲಿ ತಿಳಿಯಪಡಿಸಲು ಮುಂದುವರಿಯಿರಿ. ಬ್ರಾಹ್ಮಣರಂತೆ ತಮಗೂ ಧರ್ಮದ ಮೇಲೆ ಸಮಾನ ಹಕ್ಕಿದೆಯೆಂಬ ವಿಚಾರವು ಅವರ ಮನಸ್ಸಿನ ಮೇಲೆ ಪರಿಣಾಮವನ್ನುಂಟು ಮಾಡುವಂತೆ ನೋಡಿರಿ. ಪ್ರಾಜ್ವಲ್ಯಮಾನವಾದ ಮಂತ್ರಗಳಿಂದ, ಕೆಳಮಟ್ಟದ ಚಂಡಾಲನ ತನಕ ಎಲ್ಲರಿಗೂ ಧರ್ಮದೀಕ್ಷೆಯನ್ನೀಯಿರಿ. ಮಾತ್ರವಲ್ಲ, ಸುಲಭವಾದ ಮಾತುಗಳಿಂದ ಜೀವನದ ಆವಶ್ಯಕತೆಗಳು, ವ್ಯಾಪಾರ, ವಾಣಿಜ್ಯ, ಕೃಷಿ ಮತ್ತಿತರ ವಿಚಾರಗಳ ಕುರಿತೂ ತಿಳಿಯಪಡಿಸಿರಿ.

ಶತಮಾನಗಳ ಮೇಲೆ ಶತಮಾನಗಳು, ಸಾವಿರಾರು ವರ್ಷಗಳಿಂದಲೂ ಜಾತಿಗಳ, ಅರಸರ ಮತ್ತು ಪರದೇಶೀಯರ ದಬ್ಬಾಳಿಕೆಗಳಿಂದ ಜನಸಾಮಾನ್ಯರ ಸಕಲ ಶಕ್ತಿ ಸಾಮರ್ಥ್ಯಗಳೆನ್ನು ಅವರಿಂದ ಹಿಸುಕಿಬಿಟ್ಟಿವೆ. ಆದುದ

ರಿಂದ, ಶಕ್ತಿಯ ಸಂಚಾರ ಪುನಃ ಆಗಬೇಕೆಂದಿದ್ದರೆ ಆ ಉಪನಿಷತ್ತುಗಳನ್ನು ಎತ್ತಿ ಹಿಡಿದು ಆಧರಿಸಬೇಕಾದುದೇ ಅನುಸರಿಸಬೇಕಾದ ಪ್ರಥಮ ಹೆಜ್ಜೆ. "ನಾನೇ ಆತ್ಮನು", "ನನ್ನನ್ನು ಖಡ್ಗವು ಕಡಿಯಲಾರದು, ಯಾವ ಆಯುಧವೂ ಛೇದಿಸಲಾರದು, ಬೆಂಕಿಯೂ ಸುಡಲಾರದು, ಗಾಳಿಯೂ ಒಣಗಿಸಲಾರದು. ಆ ಸರ್ವಶಕ್ತನು ನಾನು, ಸರ್ವಜ್ಞನೂ ನಾನು" — ಎಂಬುದನ್ನು ಅವರು ನಂಬಬೇಕು. ಅಡವಿ, ಗುಹೆಗಳಿಂದ ಈ ವೇದಾಂತದ ತತ್ತ್ವ ವಿಚಾರಗಳೆಲ್ಲ ಹೊರಬರಬೇಕು. ನ್ಯಾಯವಾದಿಗಳ ಕೂಟದಲ್ಲಿ, ನ್ಯಾಯಾಧೀಶರ ಸ್ಥಾನದಲ್ಲಿ, ಸಭಾವೇದಿಕೆಗಳಲ್ಲಿ, ಬಡವರ ಗುಡಿಸಲುಗಳಲ್ಲಿ, ಮೀನು ಹಿಡಿಯುತ್ತಿರುವ ಬೆಸ್ತರಲ್ಲಿ ಮತ್ತು ಪಾಠಪ್ರವಚನಗಳನ್ನು ಮಾಡುತ್ತಿರುವ ವಿದ್ಯಾರ್ಥಿಗಳಲ್ಲಿ — ಎಲ್ಲ ಕಡೆಗಳಲ್ಲಿಯೂ ಈ ತತ್ತ್ವವಾಹಿನಿ ಹರಿಯಬೇಕು. ಈ ವಿಚಾರಗಳು ಪ್ರತಿಯೊಬ್ಬ ಸ್ತ್ರೀ, ಪುರುಷ, ಬಾಲಕರನ್ನು ಅವರು ಯಾವ ವೃತ್ತಿಯನ್ನೇ ಅವಲಂಬಿಸಲಿ, ಅವರನ್ನು ಕೂಗಿ ಕರೆಯುತ್ತವೆ. ಹಾಗಿದ್ದರೆ, ಬೆಸ್ತರೇ ಮೊದಲಾದವರು ಹೇಗೆ ಈ ಉಪನಿಷತ್ತುಗಳನ್ನು ಅನುಷ್ಠಾನಕ್ಕೆ ತರಬಹುದು? ಇದಕ್ಕೆ ಮಾರ್ಗವನ್ನು ಈಗಾಗಲೇ ತೋರಿಸಿದೆ. ತಾನೇ ಆತ್ಮನೆಂದು ತಿಳಿದುಕೊಂಡರೆ ಅವನೊಬ್ಬ ಉತ್ತಮ ಬೆಸ್ತನಾಗಬಲ್ಲ, ವಿದ್ಯಾರ್ಥಿಯೊಬ್ಬ ಉತ್ತಮ ವಿದ್ಯಾರ್ಥಿಯಾಗಬಲ್ಲ.

ಭಾರತದೇಶದಲ್ಲಿನ ಸಕಲ ದೋಷಗಳಿಗೂ ಮೂಲಕಾರಣವೆಂದರೆ ಬಡಜನರ ಪರಿಸ್ಥಿತಿ. ಒಂದು ವೇಳೆ ಹಳ್ಳಿಯೊಂದರಲ್ಲಿ ನೀವೊಂದು ಶಾಲೆಯನ್ನು ತೆರೆದಿರೆನ್ನೋಣ. ಆದರೂ ಪ್ರಯೋಜನವಾಗುವಂತಿಲ್ಲ. ಕಾರಣ, ಬಡವರ ಮಕ್ಕಳು ತಮ್ಮ ಹೆತ್ತವರಿಗೆ ಸಹಾಯಮಾಡಲು ಗದ್ದೆಗಳಿಗೆ ತೆರಸಲು ಸಿದ್ಧರಲ್ಲದೆ, ಶಾಲೆಗೆ ಬರುವಹಾಗಿಲ್ಲ. ಆದುದರಿಂದ, 'ಬೆಟ್ಟವು ಮಹಮ್ಮದನ ಬಳಿ ಬಾರದಿದ್ದರೆ, ಬೆಟ್ಟದ ಬಳಿ ಮಹಮ್ಮದನಾದರೂ ಹೋಗಲೇಬೇಕು.' ಬಡವರ ಮಕ್ಕಳು ವಿದ್ಯೆಯಿದ್ದಲ್ಲಿಗೆ ಬಾರದಿದ್ದರೆ, ಅವರಿದ್ದಲ್ಲಿಗೆ ವಿದ್ಯೆ ಹೋಗಿಬೇಕು. ಏಕಾಗ್ರಚಿತ್ತವುಳ್ಳವರೂ, ಆತ್ಮಾರ್ಪಣೆ ಮಾಡಿದವರೂ ಆದ ಸಾವಿರಾರು ಸನ್ಯಾಸಿಗಳು ಧರ್ಮಪ್ರಚಾರ ಮಾಡುತ್ತ, ಹಳ್ಳಿಯಿಂದ ಹಳ್ಳಿಗೆ ನಮ್ಮ ದೇಶದಲ್ಲಿ ಹೋಗುತ್ತಿದ್ದಾರೆ. ಇವರಲ್ಲಿ ಕೆಲವರನ್ನು ಲೌಕಿಕ ವಿಚಾರಗಳನ್ನು ಕಲಿಸುವುದಕ್ಕಾಗಿಯೂ ತರಬೇತುಗೊಳಿಸಬಹುದು. ಸ್ಥಳದಿಂದ ಸ್ಥಳಕ್ಕೆ, ಮನೆಯಿಂದ ಮನೆಗೆ ಹೋಗುತ್ತ ತತ್ತ್ವಬೋಧನೆ ಮತ್ತು ವಿದ್ಯೆಗಳನ್ನು ಕಲಿಸುತ್ತ ಹೋಗಬಹುದು. ಈ ತೆರನಾಗಿ ಇಬ್ಬರು ಒಂದು ಛಾಯಾಗ್ರಾಹಕ ಯಂತ್ರ, ಒಂದು ಗೋಳ, ಕೆಲವು ಭೂಪಟಗಳ ಸಮೇತ ಒಂದು ದಿನ ಸಾಯಂಕಾಲ ಯಾವುದಾದರೊಂದು ಹಳ್ಳಿಯನ್ನು ಪ್ರವೇಶಿಸಿದರೆಂದು ತಿಳಿಯೋಣ. ಅವರು ಖಗೋಳಶಾಸ್ತ್ರದ ಕುರಿತಾಗಿ, ಭೂಗೋಳದ ಕುರಿತು ಏನೂ ತಿಳಿವಿಲ್ಲದ ಜನರಿಗೆ ಕಲಿಸಬಹುದು. ವಿವಿಧ ರಾಷ್ಟ್ರಗಳ ಕುರಿತು ಕಥೆಗಳನ್ನು ಹೇಳುವುದರಿಂದ, ಬಡಜನರಿಗೆ ನೂರ್ಮಡಿಯಾಗಿ ವರ್ತಮಾನಗಳನ್ನು ಕೊಡಬಹುದು. ತಮ್ಮ ಇಡೀ ಜೀವಮಾನದಲ್ಲಿ ಓದಿ ಮುಗಿಸಬಹುದಾದುದಕ್ಕಿಂತಲೂ ಹೆಚ್ಚಾಗಿ ಕಿವಿಯಿಂದ ಕೇಳಿ ತಿಳಿಯುವುದು ಸಾಧ್ಯ. ಚರಿತ್ರೆ, ಭೂಗೋಳ, ವಿಜ್ಞಾನ, ಸಾಹಿತ್ಯಗಳ ಜತೆಯಲ್ಲಿ ಧರ್ಮಕ್ಕೆ ಸಂಬಂಧಪಟ್ಟ ಸತ್ಯಾಂಶಗಳನ್ನು ಅವರಿಗೆ ತಿಳಿಸಿರಿ.

ಜೀವನದ ಹೋರಾಟದಲ್ಲಿ ಸಿಲುಕಿಕೊಂಡಿರುವ ಅವರಿಗೆ ಜ್ಞಾನೋದಯವಾಗಲು ಆಸ್ಪದವೇ ದೊರಕುವಂತಿಲ್ಲ. ಯಂತ್ರಗಳಂತೆ ಇಷ್ಟು ದೀರ್ಘಕಾಲ ಅವರು ದುಡಿದಿರುವರು. ಸುಶಿಕ್ಷಿತರಾದ ಯುಕ್ತಿವಂತರಾದ ಜನರು ಅವರ ದುಡಿದುದರ ಫಲಗಳಲ್ಲಿ ಬಹುಭಾಗವನ್ನು ಕಿತ್ತುಕೊಂಡಿರುವರು. ಆದರೆ ಇದೀಗ ಕಾಲ ಬದಲಾಗಿದೆ. ಕೆಳವರ್ಗದವರು ಮೆಲ್ಲನೆ ಮೇಲೇಳುತಿದ್ದಾರೆ. ಪ್ರತಿಭಟಿಸಲು ಒಮ್ಮುಖರಾಗಿ ಬರುತ್ತಿದ್ದಾರೆ. ತಾವೆಷ್ಟು ಪ್ರಯತ್ನಿಸಿದರೂ ಕೆಳವರ್ಗದವರನ್ನು ಪೀಡಿಸಲು ಮೇಲ್ವರ್ಗದವರಿಗೆ ಇನ್ನು ಮುಂದೆ ಸಾಧ್ಯವಿಲ್ಲ. ಕೆಳವರ್ಗದವರು ತಮ್ಮ ಹಕ್ಕು, ಬಾಧ್ಯತೆಗಳನ್ನು ಗಳಿಸುವಂತೆ ಅವರಿಗೆ ಸಹಾಯನೀಡುವುದರಲ್ಲೇ ಮೇಲ್ವರ್ಗದವರ ಹಿತರಕ್ಷಣೆ ಹೊಂದಿಕೊಂಡಿದೆ. ಆದುದರಿಂದಲೇ ಜನಸಾಮಾನ್ಯರ ನಡುವೆ ವಿದ್ಯಾಪ್ರಚಾರಕ್ಕೆ ಕೈಯಿಕ್ಕಿರೆಂದು ನಾನು ಕೇಳಿಕೊಳ್ಳು

ತ್ತಿದ್ದೇನೆ. ಅವರಿಗೆ ಹೇಳುವುದಲ್ಲದೆ, ಅವರು ಮನನಮಾಡಿಕೊಳ್ಳುವಂತೆ ನೋಡಿಕೊಳ್ಳಿರಿ. "ನೀವೆಲ್ಲ ನಮ್ಮ ಸಹೋದರರು, ನಮ್ಮ ದೇಹದ ಅಂಶಗಳು" ಎಂದು ತಿಳಿಯಪಡಿಸಿರಿ. ಈ ಸಹಾನುಭೂತಿ ದೊರಕಿತೆಂದರೆ, ಕಾರ್ಯದಲ್ಲಿನ ಅವರ ಹುರುಪು ನೂರ್ಮಡಿಯಾಗಬಲ್ಲುದು.

ಮಹಾಕಾರ್ಯಗಳನ್ನು ಮಾಡುವ ಮೊದಲು ಮೂರು ವಿಷಯಗಳು ಅತ್ಯಗತ್ಯ. ಮೊದಲನೆಯದಾಗಿ ಹೃದಯಾಂತರಾಳದಿಂದ ಅನುಕಂಪವನ್ನು ತಾಳಿರಿ. ಬರೇ ಈ ಮೇಧಾಶಕ್ತಿ, ವಿವೇಚನಾಶಕ್ತಿಗಳಲ್ಲೇನಿದೆ? ಅವು ಕೆಲವು ಹೆಜ್ಜೆಗಳ ತನಕ ಮುಂದುವರಿಯುವುವು, ಆ ಮೇಲೆ ತಟಸ್ಥವಾಗಿ ಬಿಡುತ್ತವೆ. ಹೃದಯದಿಂದ ಹೊರಡುವುದು ಸ್ಫೂರ್ತಿ. ಅತಿ ದುರ್ಗಮವಾದ ದ್ವಾರಗಳನ್ನು ಕೂಡಾ ಪ್ರೇಮವು ತೆರೆಯಬಲ್ಲುದು. ಮುಂದಕ್ಕೆ ದೇಶಭಕ್ತನಾಗಬೇಕೆಂದು ಬಯಸುವ ನನ್ನ ಸಹೋದರರೇ, ಮೊದಲು ಕನಿಕರವನ್ನು ತೋರಿ ಅನುಕಂಪವನ್ನು ತೋರುವಿರಾ! ದೇವತೆಗಳ ಋಷಿಗಳ ವಂಶಜರಾದ ಲಕ್ಷಗಟ್ಟಲೆ ಜನರಿಂದು ಮೂಢರಿಗಿಂತ ಕನಿಷ್ಠರಾಗಿರುವರೆಂಬುದನ್ನು ಭಾವಿಸಲಾರಿರಾ? ಲಕ್ಷಾಂತರ ಜನರು ಉಪವಾಸದಿಂದ ನರಳುತಿದ್ದಾರೆ; ಅನೇಕ ಶತಮಾನಗಳಿಂದಲೂ ನರಳುತ್ತಿರುವರು ಎಂಬುದು ನಿಮಗೆ ತೋರುವುದೇ? ಕರಿಮುಗಿಲಿನಂತೆ ಅಜ್ಞಾನವು ದೇಶದಾದ್ಯಂತ ಹಬ್ಬಿರುವ ವಿಚಾರದ ಕುರಿತು ಮನಸ್ಸು ಬೇಸರಿಸುತ್ತಿರುವುದೇನು? ನಿಮ್ಮನ್ನದು ಅಸಮಾಧಾನಚಿತ್ತರನ್ನಾಗಿ ಮಾಡಿರುವುದೇ? ನಿದ್ರಾಹೀನರನ್ನಾಗಿ ಮಾಡಿದೆಯೇ? ಈ ಅಸಮಾಧಾನ ನಿಮ್ಮ ರಕ್ತವಾಹಿನಿಯೊಡನೆ ಸೇರಿಬಿಟ್ಟು, ನಾಡಿಗಳಲ್ಲಿ ಹರಿಯುತ್ತಾ ನಿಮ್ಮ ಹೃದಯದ ಸ್ಪಂದನದೊಂದಿಗೆ ಧ್ವನಿಯನ್ನು ಮಾಡುತ್ತಿದೆಯೆ? ಹುಚ್ಚರನ್ನಾಗಿ ಮಾರ್ಪಡಿಸಿದೆಯೇ? ಸರ್ವನಾಶದ ಘೋರ ದುಃಖಭಾವಗಳು ಒಂದೇ ಸವನೆ ಹಿಡಿದುಬಿಟ್ಟು ನಿಮ್ಮ ಹೆಸರು, ಕೀರ್ತಿ, ಹೆಂಡಿರು, ಮಕ್ಕಳು, ಆಸ್ತಿಪಾಸ್ತಿಗಳು ಮತ್ತು ನಿಮ್ಮ ಸ್ವಂತ ದೇಹಗಳನ್ನು ಕೂಡಾ ಮರೆತುಬಿಡುವಂತೆ ಮಾಡಿವೆಯೇ? ಅದನ್ನು ನೀವು ಮಾಡಿರುವಿರಾ? ಇದೇ ನನ್ನ ಪ್ರಥಮ ಹೆಜ್ಜೆ.

ಆಗ ನೀವು ಕನಿಕರವನ್ನು ತೋರಬಹುದು. ಹಾಳು ಹರಟೆಗಳಿಗಾಗಿ ನಿಮ್ಮ ಶಕ್ತಿಯನ್ನು ವ್ಯಯಮಾಡುವ ಬದಲು, ಅವರ ದುಸ್ಥಿತಿಯನ್ನು ಸ್ವಲ್ಪ ಶಮನಗೊಳಿಸಲಿಕ್ಕಾಗಿ; ಅವರನ್ನು ಜೀವನ್ಮೃತಿಯಿಂದ ಬಿಡುಗಡೆಮಾಡಲು ಯಾವುದಾದರೂ ಅನುಷ್ಠಾನ ಯೋಗ್ಯವಾದ ಬಗೆಯನ್ನು, ಹೊರಹೋಗಲು ಒಂದು ದಾರಿಯನ್ನು ಕಂಡುಹಿಡಿದಿರುವಿರಾ? ಅಷ್ಟೇ ಮಾತ್ರ ಸಾಲದು. ಪರ್ವತಾಕಾರದ ಆತಂಕಗಳನ್ನು ಕೂಡಾ ಪರಿಹರಿಸಿ ಬರಲು ಅಗತ್ಯವಿರುವ ಮನೋದಾರ್ಢ್ಯತೆ ನಿಮ್ಮಲ್ಲಿದೆಯೇನು? ಒಂದು ವೇಳೆ ಕೈಯಲ್ಲಿ ಖಡ್ಗವನ್ನು ಧರಿಸಿ ನಿಮ್ಮ ಎದುರು ಇಡಿಲೋಕವೇ ಎದ್ದುನಿಂತರೆ, ಆಗಲೂ ಕೂಡಾ ನೀವೆಣಿಸಿದುದೇ ಸತ್ಯವೆಂದರಿತು, ಆಚರಿಸಿ ಬಂದ ವಿಚಾರಕ್ಕಾಗಿ ನಿಮ್ಮಿಂದಾದಷ್ಟು ಹೋರಾಟವನ್ನು ನೆರವೇರಿಸುವ ಕೆಚ್ಚೆದೆ ನಿಮ್ಮಲ್ಲಿದೆಯೆ? ಒಂದು ವೇಳೆ ನಿಮ್ಮ ಹೆಂಡಿರು, ಮಕ್ಕಳೇ ನಿಮ್ಮನ್ನೆದುರಿಸಿದರು ಕೂಡಾ ಇನ್ನೂ ಹಿಡಿದುದನ್ನು ಬಿಡದೆ ಇರಬಲ್ಲಿರಾ? ಅದನ್ನೇ ಅನುಸರಿಸುತಿದ್ದು, ನಿಮ್ಮ ಗುರಿಯ ಕಡೆಗೆ ಜಾಗ್ರತೆಯಿಂದ ಮುಂದುವರಿಯಬಲ್ಲಿರಾ? ಮಹಾರಾಜನಾದ ಭರ್ತೃಹರಿಯು ಹೇಳಿದ್ದಾನೆ:—

"ತತ್ತ್ವಜ್ಞಾನಿಗಳು ಹೊಗಳಲಿ ಇಲ್ಲವೆ ತೆಗಳಲಿ; ಧನಲಕ್ಷ್ಮಿಯು ಈಗಲೇ ಬರಲಿ ಇಲ್ಲವೆ ತನಗೆ ಇಚ್ಛೆ ತೋರಿದಲ್ಲಿ ಆಕೆ ಹೋಗಲಿ; ಮರಣ ಇಂದೇ ಬರಲಿ, ಇಲ್ಲವೇ ನೂರಾರು ವರ್ಷಗಳ ತರುವಾಯ ಬರಲಿ—ಯಾವನು ಸತ್ಯಮಾರ್ಗದಿಂದ ಒಂದಂಗುಲವಾದರೂ ಕದಲದೆ ನಿಲ್ಲುವ ಧೈರ್ಯವನ್ನು ತಾಳುವನೋ, ಅವನೇ ನಿಜವಾಗಿಯೂ ಸ್ಥಿರನಾಗಿರಬಲ್ಲ ವ್ಯಕ್ತಿಯು." ನಿಮ್ಮಲ್ಲಿಯೂ ಈ ತೆರನಾದ ಸ್ಥೈರ್ಯವಿದೆಯೇ? ಈ ಮೂರು ವಿಷಯಗಳು ನಿಮ್ಮಲ್ಲಿದ್ದರೆ, ನಿಮ್ಮಲ್ಲಿ ಪ್ರತಿಯೊಬ್ಬನು ಕೂಡಾ ಅದ್ಭುತ ಕಾರ್ಯಗಳನ್ನು ನೆರವೇರಿಸಬಹುದು.

"ಕರುಣಾಳು ಬಾ ಬೆಳಕೆ, ದಾರಿತೋರು" ಎಂದು ನಾವೆಲ್ಲ ಪ್ರಾರ್ಥಿಸೋಣ. ಮುಸುಕಿದ ಕತ್ತಲೆಯ ಒಡಲಿನಿಂದ ಬೆಳಕಿನ ಕಿರಣವೊಂದು ತೋರಿಬರುವುದು; ನೀಡಲ್ಪಟ್ಟ ಕೈಯೊಂದು ಬಂದು ನಮಗೆ ದಾರಿಯ ತೋರಿಸುವುದು. ದಬ್ಬಾಳಿಕೆಗೆ ತುತ್ತಾಗಿ, ಬಡತನದಿಂದ ಬಲವಾಗಿ ಆವರಿಸಲ್ಪಟ್ಟು, ಪೌರೋಹಿತ್ಯ ಮತ್ತು ಕ್ರೌರ್ಯಗಳಿಂದ ಪೀಡಿತರಾದ, ಮಿಲಿಯಾಂತರ ಭಾರತೀಯರಿಗಾಗಿ ಹಗಲೂ, ಇರುಳೂ ನಮ್ಮಲ್ಲಿ ಪ್ರತಿಯೊಬ್ಬನೂ ಪರಿತಪಿಸಲಿ; ಅವರಿಗಾಗಿ ದಿನ ರಾತ್ರಿ ಪ್ರಾರ್ಥಿಸಲಿ. ಪಂಡಿತರಿಗೆ, ಶ್ರೀಮಂತರಿಗೆಲ್ಲ ಉಪದೇಶ ಕೊಡುವುದಕ್ಕಿಂತಲೂ ಹೆಚ್ಚಾಗಿ, ಇಂತಹ ಜನರಿಗೆ ಬೋಧನೆಗಳನ್ನು ಕೊಡುವಂತೆ ನಾನು ಜಾಗ್ರತೆ ವಹಿಸಿಕೊಳ್ಳುತ್ತಿದ್ದೇನೆ. ನಾನು ಜ್ಞಾನಿಯಲ್ಲ, ತತ್ತ್ವಜ್ಞಾನಿಯೂ ಅಲ್ಲ, ಮಹಾತ್ಮನೂ ಅಲ್ಲ. ನಾನೊಬ್ಬ ಬಡವ. ಬಡವರನ್ನು ನಾನು ಪ್ರೀತಿಸುತಿದ್ದೇನೆ. ಬಡತನ ಮತ್ತು ಅಜ್ಞಾನಗಳ ಕೂಪದಲ್ಲಿ ಬಿದ್ದು ಅನವರತ ಯಾತನೆಪಡುತ್ತಿರುವ ಇಪ್ಪತ್ತು ಕೋಟಿ ಭಾರತೀಯರಿಗಾಗಿ ಯಾರು ಮರುಗುವರು? ಯಾವನು ಬಡವರಿಗಾಗಿ ಸಹಾನುಭೂತಿಯನ್ನು ತೋರುವನೋ ಅವನನ್ನೇ ಮಹಾತ್ಮನೆಂದು ನಾನರಿಯುವೆ. ಅವರಿಗಾಗಿ ಮರುಗುವವರು ಯಾರು? ಜ್ಞಾನ ಜ್ಯೋತಿಯನ್ನಾಗಲೀ, ವಿದ್ಯೆಯನ್ನಾಗಲೀ ಅವರಾಗಿ ದೊರಕಿಸಿಕೊಳ್ಳಲಾರರು. ಆ ಜ್ಯೋತಿಯನ್ನು ಅವರ ಬಳಿ ತರುವವರಾರು? —ಮನೆಯಿಂದ ಮನೆಗೆ ಅವರಿಗಾಗಿ ವಿದ್ಯೆಯನ್ನು ಹೊತ್ತುಕೊಂಡು ತಿರುಗುವವರಾರು? ಈ ಜನಸಾಮಾನ್ಯರೇ ನಿಮ್ಮ ದೇವರೆಂದು ತಿಳಿಯಿರಿ — ಅವರ ಕುರಿತಾಗಿ ಯೋಚಿಸುತ್ತಿರಿ, ಅವರಿಗಾಗಿ ದುಡಿಯಿರಿ, ಅವರಿಗಾಗಿ ಸತತವಾಗಿ ಪ್ರಾರ್ಥಿಸಿರಿ — ಪರಮಾತ್ಮನು ನಿಮಗೆ ದಾರಿ ತೋರಿಯೇ ತೀರುವನು.

(ಸ್ವಾಮಿ ವಿವೇಕಾನಂದರ ಭಾಷಣಗಳಿಂದ)

ಸಿ. ಕೆ. ಕಾಮತ್, ಬಿ. ಎಸ್‌ಸಿ.

ಸು ಳಿ ಗಾ ಳಿ !

'ನಾಯ್....ಸಂಕಪ್ಪನವರು....ಅಂದರೆ ತಾವೇ ಅಲ್ಲವೇ?'

'ಹೌದು....ತಾವು?'

'ಹ್ಹು....ಹ್ಹು....ನನ್ನ ಗುರುತು ಇರಲಿಕ್ಕಿಲ್ಲ ನಿಮಗೆ.'

'ನಿಮ್ಮನ್ನೆಲ್ಲೋ....ಕಂಡಂತಾಗುತ್ತದೆ.'

'ಹ್ಹು... ಹ್ಹು....ಕಂಡ ಗುರುತೂ ಇರಲಿಕ್ಕಿಲ್ಲ. ನಾನು ಇಲ್ಲಿಯವನಲ್ಲ....ಉಡುಪಿಯಲ್ಲಿ.'

'ಒಹೋ.... ಉಡುಪಿಯವರೇ....ಹಾಗಾದರೆ, ನಾನು ತಮಗೆ ಹೊಸಬ ಎಂಬುದರಲ್ಲಿ ಸಂದೇಹವಿಲ್ಲ. ತಾವು ನನ್ನನ್ನು ಕೇಳಿದ ವಿಚಾರ....'

'ಏನಿಲ್ಲ.... ನಾನು ಒಂದು ತಿಂಗಳ ಹಿಂದೆ ಮುಂಬಾಯಿಗೆ ಹೋಗಿದ್ದೆ. ನನ್ನ ಮಗ ಅಲ್ಲೇ ಇದ್ದಾನೆ. ಅವನ ಜೊತೆಗೆ ನಿಮ್ಮ ಮಕ್ಕಳು ಇದ್ದಾರೆ.'

'ಹಾಗೊ.... ಮುಂಬಾಯಿಯೆಲ್ಲಾ ನೋಡಿದಿರಾ.... ಸ್ವರ್ಗ ಮಹಾರಾಯರೇ.... ನಾನೂ ಒಂದೊವರೆ ವರ್ಷದ ಹಿಂದೆ ಹೋಗಿದ್ದೆ. ಮನುಷ್ಯ ಹುಟ್ಟಿದವ ನೋಡಲೇ ಬೇಕು.... ಇಲ್ಲವಾದರೆ ಅವನು ಮನುಷ್ಯ ಅಲ್ಲ ವೆಂದೇ ಹೇಳಬೇಕು. ಸರಿ, ನಮ್ಮ 'ಚಂದೂಗೆ ಜ್ವರ ಬರುತ್ತಾ ಉಂಟು' ಎಂದು ಶೇಕು ಬರೆದಿದ್ದ.... ಹೇಗಿದೆ?'

'ಒಹೋ ಈಗ ಚೆನ್ನಾಗಿದ್ದಾನೆ.... ಸ್ವಲ್ಪ ಕ್ಷೀಣ ಇದ್ದವ ಈಗ ಸ್ವಲ್ಪ ತೋರ ಬೆಳೆದಿದ್ದಾನೆ.'

'ಮತ್ತೆ ಅವನ ಅಣ್ಣನಿಗೆ ಕೆಲಸ ಹೋಗಿತ್ತಂತೆ?'

'ಶೇಕುವಿಗಾ.... ಈಗ ಸಿಕ್ಕಿದೆ.... ಬೇರೊಂದರಲ್ಲಿ.... ಭಾರೀ ಒಳ್ಳೇ ಕೆಲಸ. ನೂರರ ಮೇಲೆ ಸಂಬಳ ಸಿಗುತ್ತಿದೆ....ಈಗ ಬಹಳ ಗಮ್ಮತ್‌ನಲ್ಲಿದ್ದಾನೆ.'

'ಹಾಗಿದ್ದರೂ ನನಗೆ ಪಾವಾಣೆ ಬಾರದೆ ಎರಡು ತಿಂಗಳಾಯಿತು ನೋಡಿ....'

'ಸರಿ, ನೂರು ನೂರೈವತ್ತು ರೂಪಾಯಿ ಸಾಮಾನು ನನ್ನ ಹತ್ತಿರ ಕೊಟ್ಟ ಮೇಲೆ ಮತ್ತೆಲ್ಲಿಂದ ಕಳುಹಿಸಬೇಕು?'

'ಹೌದೇ....ಎಲ್ಲಿದೆ, ಈಗ ತಂದಿದ್ದೀರಾ?'

'ಹ್ಹು....ಹ್ಹು....ಈಗ ತರಲಿಲ್ಲ. ನಾನು ಈ ಊರಿಗೆ ಹೊಸಬ. ಕಾರ್ಕಳ ಲೈನಿನಲ್ಲಿ ನಾನು ಎಷ್ಟೋ ಸಲ ಮಂಗಳೂರಿಗೆ ಬಂದಿದ್ದೆ. ಆದರೆ ಕೂಳೂರು ನೋಡುವುದು ಇದೇ ಹೊಸತು. ನಿಮ್ಮ ಪರಿಚಯ ನನಗೆ ಮೊದಲೇ ಇಲ್ಲ. ಹಾಗಿದ್ದ ಮೇಲೆ....ಮೊದಲ ಬಾರಿಗೆ ತಂದು ಯಾರ್‍ಯಾರಿಗೆ ಕೊಟ್ಟುಹೋಗುವುದು ಸರಿಯೆ?'

'ಮತ್ತೆ ಏನು ಮಾಡುತ್ತೀರಿ?'

'ನಮ್ಮ....ನಿಮ್ಮ ಪರಿಚಯ....ಹೇಗೂ ಆಯಿತೆಂದು ತಿಳಿಯುವ. ಅಲ್ಲದೆ ನಿಮ್ಮ ಮಕ್ಕಳು ನನಗೆ ಮಾಡಿದ ಉಪಕಾರ ಅಷ್ಟಿಷ್ಟಲ್ಲ. ಆದಕ್ಕಾಗಿ....ತಾವೇ ಬಂದು ಒಂದು ಗಳಿಗೆ ನಮ್ಮ ಮನೆಗೆ ದಯಮಾಡಿಸಿದರೆ.... ಒಳ್ಳೇದಿತ್ತು. ಮತ್ತೆ 'ಪಾರ್ಸೆಲ್' ಕೂಡಾ ಕೊಂಡುಹೋಗಬಹುದಿತ್ತು.'

'ಸರಿ....ನನ್ನದ್ದೇನೂ....ಅಡ್ಡಿಯಿಲ್ಲ—ನೀವು ಅಷ್ಟು ಒತ್ತಾಯ ಮಾಡುವಾಗ....'

'ಛೆ....ಛೆ....ಬರಲೇ ಬೇಕು.'

'ಹಾಗಾದರೆ....ಈಗ....ತಾವು'

'ಮಂಗಳೂರು ತನಕ ಹೋಗಬೇಕಾಗಿದೆ.'

'ಅದೀತು ಮತ್ತೆ ಹೋಗಬಹುದು ...ಈಗ—ಸ್ವಲ್ಪ....ನೀರನ್ನವಾದರೂ ಉಂಡುಕೊಂಡು ಹೋಗಿ....'

'ಛೆ...ಬೇಡಪ್ಪಾ....ನಾನು ಹಂಪನಕಟ್ಟೆಯಲ್ಲೇ....ಊಟಮಾಡುತ್ತೇನೆ....'

'ನೋಡಿ....ನಾನು ತಮ್ಮ ಮನೆಗೆ ಬರಬೇಕಾದರೆ...ನೀವು ನಮ್ಮ ಮನೆಗೆ ಬರಬೇಕು. ಅಲ್ಲಾ....ನಾವು ಛತ್ರದಡಿಯಲ್ಲಿದ್ದ ಹಾಗೆ ಮಾಡುತ್ತೀರಲ್ಲಾ....ಬನ್ನಿ ಹೋಗೋಣ.

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ಒಂದು ಕೋಳಿಯ ಕುತ್ತಿಗೆ ಹಿಚುಕಿಯಾಯಿತು. ಹಲವಾರು ಮನೆಗೆ ಓಡಾಡಿ, ಬೇಕಾದ ಸಾಮಾನು ಎರವಲು ತಂದು, ಪಾಯಸ, ನಾಲ್ಕಾರು ಬಗೆಯ ಪಲ್ಯ ಅರ್ಧ ಘಂಟೆಯಲ್ಲೇ ತಯಾರಾಯಿತು. ಮನೆಯಲ್ಲೆಲ್ಲಾ ಸಂಭ್ರಮವೇ ಸಂಭ್ರಮ— ಯಾರೋ ಅತಿಥಿ ಬಂದಿರುವನೆಂದು.

ಸೊಗಸಾದ ಊಟ ಮುಗಿಸಿ ವೆಂಕಪ್ಪ ಮಂಗಳೂರಿಗೆ ಹೊರಡಲನುವಾದ. ಹೋಗುವಾಗ, ಗೆಳೆಯು ನೊಬ್ಬನನ್ನೇ ಕಳುಹಿಸಿ ಕೊಡಲಾಗದೆ ತಾನೂ ಕೂಡಾ ಹಂಪನ್ ಕಟ್ಟೆಗೆ ಬರುವೆನೆಂದ ಸಂಕಪ್ಪ. ಇಬ್ಬರೂ-ಸಿಟಿಸರ್ವೀಸಿನಲ್ಲಿ ಹಂಪನಕಟ್ಟೆಗೆ ಹೊರಟರು.

'ತಮ್ಮ ಮನೆ ಎಲ್ಲಿ ಎಂದು ಹೇಳಲೇ ಇಲ್ಲವಲ್ಲಾ' ಎಂದು ಮಾತುತೆಗೆದ ಸಂಕಪ್ಪ.

'ಶ್ರೀ ರಾಮಕೃಷ್ಣ ಥಿಯೇಟರಿನ ಹಿಂಬದಿಯಲ್ಲೆ, ಇದೆ.... 'ಗಿಡ್‌ದೆರು ವೆಂಕಪ್ಪ ಎಂದರೆ ಯಾರು?' ಎಂದು ಕೇಳಿದರೆ ನಿಮಗೆ ಅಲ್ಲಿಯವರು ಹೇಳಿಯೇ ಹೇಳುತ್ತಾರೆ.'

'ಓಹೋ ತಮಗೆ ಹಿಂದೆ....ಓಡಿಸುವ ಕೋಣ ಕೂಡಾ ಇತ್ತೇನು?'

'ಹುಂ........ಈಗ ಎಲ್ಲಾ ಬಿಟ್ಟಿದ್ದೇನೆ.'

'ಆ' 'ಈ' ಮಾತು ಆಡುವಾಗಲೇ ಹಂಪನಕಟ್ಟೆ ಬಂದಿತು. ಅಭಿನವ ಗೆಳೆಯರಿಬ್ಬರೂ ಬಸ್ಸಿನಿಂದ ಇಳಿದು ರಸ್ತೆಗೆ ಕಾಲಿಟ್ಟರು.

ವೆಂಕಪ್ಪನೆಂದ—'ತಮಗೆ ಇಲ್ಲೇನು ಕೆಲಸವಿತ್ತು?'

'ಏನಿಲ್ಲಾ....ಹೀಗೆ ತಿರುಗಾಡಲು ಬಂದಿದ್ದೆ. ನಾನು ಬಂದ ಮುಖ್ಯ ಕಾರಣವೆಂದರೆ ನಿಮ್ಮನ್ನು ಭೆಟ್ಟಿ ಯಾಗಲಿಕ್ಕೆಂದು.'

ಅಲ್ಲೇ ಮುಂದುವರಿಯುತ್ತಾ, ಒಂದು ಜವುಳಿ ಅಂಗಡಿಗೆ ಹೊಕ್ಕರು. 'ಒಂದು ಸೀರೆ ತೆಗಿಯಬೇಕೆಂದಿದೆ' ಎಂದು ಸಂಕಪ್ಪನೊಡನೆ ಹೇಳಿ, ವೆಂಕಪ್ಪ ಸೀರೆಯೊಂದೊಂದನ್ನೇ ನೋಡತೊಡಗಿದ. ಕಡೆಗೆ ಮೂವತ್ತು ರೂಪಾಯಿಯ ಸೀರೆಯೊಂದನ್ನು ವೆಂಕಪ್ಪ ಕಂಡು, ಮೆಚ್ಚಿದವನಂತೆ ಮತ್ತೂಮತ್ತೂ ನೋಡುತ್ತ ಯೋಚನಾಭರಿತನಾದ.

'ಸೀರೆ ತುಂಬಾ ಒಳ್ಳೇದಿದೆ. ನಾನು ಮೆಚ್ಚಿದ ಸೀರೆಯೆಂದರೆ ಇದು. ಆದರೆ....' ಎಂದ ವೆಂಕಪ್ಪ.

'ಏನು....'ರೆ'ಯಲ್ಲೇ ನಿಲ್ಲಿಸಿದಿರಿ....' ಕುತೂಹಲನಾಗಿ ಕೇಳಿದ ಸಂಕಪ್ಪ.

'ಏನಿಲ್ಲ, ನಾನು ಇಂದು ತಂದದ್ದು ಬರೀ ಇಪ್ಪತ್ತೈದು ರೂಪಾಯಿ. ಅದರಲ್ಲಿ ಮೂರುನಾಲ್ಕು ರೂಪಾಯಿ ಬರುವಾಗ ಖರ್ಚಾಗಿ ಹೋಯಿತು. ಆದರೆ ಸೀರೆ ನೋಡುವಾಗ ಇದನ್ನೇ ತೆಗೆದುಕೊಳ್ಳುವಾ ಎಂದು ಮನಸ್ಸಾಗುತ್ತದೆ.'

ಸಂಕಪ್ಪ ಮೌನವಾಗಿ ಏನೋ ಯೋಚಿಸತೊಡಗಿದ.

'ಏನು ನೀವು ಕೂಡಾ ತುಂಬಾ ಯೋಚಿಸುತ್ತೀರಿ?'

ಸಂಕಪ್ಪ ಒಂದು ನಿರ್ಧಾರಕ್ಕೆ ಬಂದವನಂತೆ ಹೇಳಿದ— 'ವೆಂಕಪ್ಪಣ್ಣ....ನನ್ನ ಹತ್ತಿರ ಹತ್ತು ಹನ್ನೆರಡು ರೂಪಾಯಿ ಇವೆ. ನಿಮಗೆ ಸೀರೆಮೇಲೆ ಮನಸ್ಸಾಗಿದ್ದರೆ ತೆಗೆದುಕೊಳ್ಳಿ.'

'ಬೇಡ....ಬೇಡ.... ನೀವು....'

ಅಷ್ಟರಲ್ಲೇ ವೆಂಕಪ್ಪ ತಡೆದು ಹೇಳಿದ— 'ನೀವು ತೆಗೆದುಕೊಳ್ಳಲೇ ಬೇಕು. ಆಶೆಯಾದದ್ದನ್ನು ಬಿಡಬಾರದು.'

ವೆಂಕಪ್ಪ ಸೀರೆ ತೆಗೆದುಕೊಂಡ. ಮತ್ತೆ ಅಲ್ಲಿಂದ ಒಂದು ಉಪಹಾರಗೃಹಕ್ಕೆ ಹೋಗಿ, ಪಾನೀಯಗಳನ್ನು ತೆಗೆದುಕೊಂಡು ಕೆಲವು ಸ್ಥಳಗಳನ್ನು ಸಂದರ್ಶಿಸಿ ಗೆಳೆಯರಿಬ್ಬರೂ ಬಸ್ ಸ್ಟೇಂಡಿಗೆ ತೆರಳಿದರು.

ಬಸ್ಸಿಗೂ ಸಂಕಪ್ಪನೇ ಟಿಕೇಟು ತೆಗೆದುಕೊಂಡ. ಅಭಿನಂದನಾಪೂರ್ವಕ ಗೆಳೆಯರಿಬ್ಬರು ಬೀಳ್ಕೊಂಡರು.

ಎರಡು ದಿನದ ನಂತರ ಸಂಕಪ್ಪ ಉಡುಪಿಗೆ ಹೋಗುವುದೆಂದು ನಿಶ್ಚಯಿಸಿದ. ಬಡವನಾದ್ದರಿಂದ, ಉಡುಪಿಗೆ ಹೋಗಿಬರಲು ಬೇಕಾಗುವಷ್ಟು ಹಣ ಕೂಡಾ ಆತನೊಡನಿದ್ದಿಲ್ಲ. ಇದ್ದ ಹನ್ನೆರಡು ರೂಪಾಯಿ ವೆಂಕಪ್ಪನಿಗೆ ಸಾಲವಾಗಿ ಕೊಟ್ಟಿದ್ದ. ವೆಂಕಪ್ಪ ಕೊಟ್ಟ ಆನಂತರ ಹಿಂದಿರುಗಿಸಿಕೊಡಬಹುದೆಂದು, ಮತ್ತೊಬ್ಬರನ್ನು ಐದು ರೂಪಾಯಿಗಾಗಿ ಕೇಳಿದಾಗ ಆತ— 'ನಾಲ್ಕು ರೂಪಾಯಿ ಇದೆ. ನಾಳೆಯೇ ಹಿಂತಿರುಗಿ ಕೊಡುವುದಾದರೆ ಮಾತ್ರ ಕೊಡುತ್ತೇನೆ' ಎಂದ.

'ಓಹೊ....ಏನು ಅಡ್ಡಿಯಿಲ್ಲ....ಇವತ್ತೇ ಬೇಕಾದರೆ ಕೊಡುವೆ' ಎಂದು ನಾಲ್ಕು ರೂಪಾಯಿ ತೆಗೆದುಕೊಂಡು ಬೆಳಗಿನ ಬಸ್ಸಿನಲ್ಲೇ ಹೊರಟ. ಸಂಕಪ್ಪ ಮೊದಲಾಗಿ, ಅಪರಿಚಿತ ಸ್ಥಳಕ್ಕೆ ಪ್ರಯಾಣ ಮಾಡುವಾಗ ಸ್ವಲ್ಪ ಹೆಚ್ಚು ಹಣ ಕೊಂಡುಹೋಗಬೇಕೆಂದು ಸಂಕಪ್ಪ ತಿಳಿದುಕೊಂಡಿದ್ದರೂ ಇಂದು ಹಣದ ಅಡಚಣೆಯಿಂದ ಬರೇ ನಾಲ್ಕೇ ರೂಪಾಯಿಯಿಂದ ಸುಧಾರಿಸಬಹುದೆಂದೆಣಿಸಿದ್ದ.

ಸಂಕಪ್ಪ ಉಡುಪಿಗೆ ಹೇಗೂ ಬಂದಿಳಿದ, ಬಸ್‌ಸ್ಟೇಂಡಿನ ಬಳಿಯಲ್ಲೇ ಥಿಯೇಟರ್ ಇದೆಯೆಂದು ಕೇಳಿದ್ದನಾದ್ದರಿಂದ, ಬಸ್ ಇಳಿದವನೇ ನೇರವಾಗಿ ಅಲ್ಲಿಗೆ ತೆರಳಿದ.

ಥಿಯೇಟರಿನ ಹಿಂದೆ ಪಾಯಖಾನೆ ಸಾಲಾಗಿ ನಿಂತಿತ್ತು. ಆದರೂ ಅದರ ಹಿಂದೆ ಇಣಿಕಿದ ಸಂಕಪ್ಪ. ಒಂದು ಹೊಂಡ ಅವನನ್ನೇ ದಿಟ್ಟಿಸಿ, 'ನಾನೇ....ಥಿಯೇಟರಿನ ಹಿಂದಿರುವುದು' ಎಂದು ಅಣಕಿಸಿದಂತೆ ಭಾಸವಾಯಿತು ಅವನಿಗೆ.

ಸಂಕಪ್ಪ ಪೆಚ್ಚಾದ, ತಾನೊಂದು ಹೊಂಡಕ್ಕೆ ಇಷ್ಟರಲ್ಲೇ ಬಿದ್ದೆನೆಂದು ಮರುಗಿ ಅಲ್ಲಿಂದ ಸೀದಾ ಬಸ್ ಸ್ಟೇಂಡಿಗೆ ಹೊರಟ. ಹತ್ತು-ಹದಿನೈದು ರೂಪಾಯಿ ಹೇಳದೆ ಕೇಳದೆ ಕುಶಾಲಿನಿಂದ ಖಾಲಿಹೋಯಿತೆಂದು ಎಣಿಸಿದ. ಮತ್ತೆ ನಾಳೆ ಮಿತ್ರನಿಗೆ ನಾಲ್ಕು ರೂಪಾಯಿ ಸಾಲಕೂಡಾ ಕೊಡಬೇಕೆಂದೆಣಿಸಿದಾಗ 'ಎಲ್ಲಿಂದ ಕೊಡಲಿ?'

ಎಂದು ತುಂಬಾ ದುಃಖ ಉಂಟಾಯಿತವನಿಗೆ. ಅಲ್ಲಿ ಕೂಡಾ ಸಿಕ್ಕ ಸಿಕ್ಕವರೊಡನೆ 'ಗಿಡ್‌ದೆರು ವೆಂಕಪ್ಪನೆಂದು ಕೇಳಿದ್ದೀರಾ?' ಎಂದು ವಿಚಾರಿಸತೊಡಗಿದ.

ಅಲ್ಲೇ ಒಬ್ಬ ಹೇಳಿದ—'ಇಲ್ಲೇ ಕಲ್ಯಾಣಪುರದಲ್ಲಿ 'ಗಿಡ್‌ದೆರು ವೆಂಕಪ್ಪ'ನೆಂಬವನಿದ್ದಾನೆ. ನೀವು ಬೇಕಾದರೆ ಸಿಟಿಬಸ್ಸಿನಲ್ಲಿ ಹೋಗಿಬರಬಹುದು.'

ಹೇಗೂ ಬಂದವ ಹಿಂದೆ ಹೋಗಬಾರದೆಂದು, ಅಲ್ಲಿಗೂ ಹೊರಟ. ಆತನ ಮನಸ್ಸಿನಲ್ಲಿ ನಿರಾಶೆಯ ಗ್ಲಾನಿ ಮುಸುಕಿದ್ದರೂ ಒಂದೆಡೆ ಆಶಾಚಿಗುರು 'ಸಿಗಲೂ ಬಹುದು' ಎಂದು ಮೊಳೆಯುತ್ತಿತ್ತು. ಕಲ್ಯಾಣಪುರ ಹೊಳೆಯ ಬಳಿಯಲ್ಲಿಳಿದು ವಿಚಾರಿಸಿದ.

'ಹೋ....ತಪ್ಪಿಹೋದಿರಿ, ಅವನ ಮನೆ ಇಗರ್ಜಿ ಹತ್ತಿರವೇ ಇದೆ. ಒಂದು ಒಂದೂವರೆ ಮೈಲು ಹಿಂದೆ ಹೋಗಬೇಕಾಯಿತು.' ಘಂಟೆ ಮೂರಾಗಿರಬಹುದು, ಆ ಬಿಸಿಲಲ್ಲೇ ಹಿಂದುರುಗಿದ, ಅಲ್ಲಲ್ಲಿ ವಿಚಾರಿಸಿದ ಅನಂತರ ಗಿಡ್‌ದೆರು ವೆಂಕಪ್ಪನ ಮನೆ ಹೇಗೂ ಸಿಕ್ಕಿತು.

ಹಳೇದಾದರೂ ದೊಡ್ಡ ಮನೆತನವೆಂದು ಅದೇ ಮನೆ ಹೇಳುತಿತ್ತು. ಆ ಮನೆಯ ಎದುರಿರುವ ತೆಂಗು, ಕಂಗು, ಇನ್ನಿತರ ಮರಗಳು ತಾವು ಕೂಡಾ ಶಿಸ್ತುಪಾಲಿಸಿದ್ದೇವೆ ಎಂಬಂತೆ ನಿಂತಿದ್ದವು. 'ಈ ಮನೆಯಲ್ಲಿ ನಿಜವಾಗಿಯೂ ಕಂಬಳದ ಕೋಣ ಇರಬೇಕು' ಎಂದು ಎಣಿಕೆಹಾಕಿದ ಸಂಕಪ್ಪ.

ಮನೆಯ ಅಂಗಳದಲ್ಲೇ ನಿಂತು ಸಂಕಪ್ಪ ಕೇಳಿದ—'ವೆಂಕಪ್ಪನವರು ಇದ್ದಾರೆಯೇ.......?'

ಅಲ್ಲೇ ಇದ್ದ ಒಬ್ಬಳು ಹೆಂಗಸು 'ಯಾರು ನೀವು? ಬನ್ನಿ....ಒಳಗೆ ಬಂದು ಕುಳಿತುಕೊಳ್ಳಿ' ಎಂದು ನಯವಾಗಿ ಹೇಳಿದಳು.

ಆ ಹೆಂಗಸಿನ ನಿಲುವು, ಮಾತಿನ ಠೀವಿ, ದೇಹಪ್ರಕೃತಿ ಇದನ್ನು ಕಂಡು ಸಂಕಪ್ಪ ಮನಸ್ಸಿನಲ್ಲೇ ಎಣಿಸಿದ, 'ಈಕೆ ದೊಡ್ಡ ಮನೆಯವಳು ಎಂಬುದರಲ್ಲಿ ಸಂಶಯವಿಲ್ಲ.'

ಆತನೂ ಭಕ್ತಿಪೂರ್ವಕವಾಗಿ ಹೇಳಿದ.

'ಗಿಡ್‌ದೆರು ವೆಂಕಪ್ಪನವರ ಮನೆ ಇದುವೆಯೇ?'

'ಹೌದು....ತಾವು ಎಲ್ಲಿಂದ ಬಂದಿರಿ?'

'ನಾನು ಕೂಳೂರಿನಿಂದ ಬಂದೆ....ಅವರು ಇತ್ತೀಚೆಗೆ ಮುಂಬಾಯಿಗೆ ಹೋಗಿದ್ದಾರಾ........'

'ಹೌದು—ಯಾಕೆ?'

'ಅವರ ಮಗನೊಬ್ಬ ಅಲ್ಲೇ ಇದ್ದಾನೋ?'

'ಹೌದು....ಅವರು ಮೊನ್ನೆ ತಾನೆ ಬಂದದ್ದು, ಈಗ ಪೇಟೆಗೆ ಹೋಗಿರಬಹುದು, ಈಗ ಬರಲೂ ಬಹುದು.'

ತನ್ನ ಪಾರ್ಸೆಲ್ ವಿಷಯ, ಇವರೊಡನೆ ಕೇಳಬೇಕೋ ಬೇಡವೋ ಎಂದು ಸಂಕಪ್ಪ ಸಮಸ್ಯೆಗೊಳಗಾಗಿ, ಕಡೆಗೊಂದು ನಿರ್ಧಾರಮಾಡಿ

'ಅವರು ಬರುವಾಗ....ಯಾರಿಗಾದರೂ ಒಂದು ಪಾರ್ಸೆಲ್ ತಂದಿದ್ದಾರೋ........?'

'ಇಲ್ಲ....ನಿಮಗೆ ಯಾರು ಹೇಳಿದ್ದು.'

ಸಂಕಪ್ಪ ಪುನಃ ನಿರಾಶನಾದ ಇಲ್ಲಿಗೆ ಬಂದದ್ದು ನಿಷ್ಪ್ರಯೋಜನವಾಯಿತೋ ಎಂದು ಯೋಚಿಸ ತೊಡಗಿದ. ವೆಂಕಪ್ಪನೇ ಹೇಳಿದ್ದರಿಂದ, ತಾನು ನಿರಾಶನಾಗುವ ಭಯವಿಲ್ಲವೆಂದು ಭರವಸೆ ತಂದುಕೊಂಡ.

'ನಮ್ಮಲ್ಲಿಗೆ ಅವರೇ ಬಂದಿದ್ದರು, ಒಂದು ಊಟಕ್ಕೂ ಇದ್ದರು. ನನ್ನ ಮಕ್ಕಳು 'ಪಾರ್ಸೆಲ್' ಅವರೊಡನೆ ಕೊಟ್ಟಿದ್ದರಂತೆ. ಅದಕ್ಕಾಗಿಯೇ ನನ್ನನ್ನು ಬರಹೇಳಿದ್ದರು.'

ಒಳಗಿಂದ ಸೆಗಣಿ ಸಾರಿಸುತಿದ್ದ ಒಬ್ಬಳು ಹೆಂಗಸು ಈ ಎಲ್ಲಾ ಮಾತು ಕೇಳಿ, ಕೈಕೂಡಾ ತೊಳೆಯದೆ ಬಂದು ಹೇಳಿದಳು.

'ಅವನೇ....ಅವನು ಅಲ್ಲಿಗೂ ಬಂದಿದ್ದನೋ? ಅಬ್ಬಾ....ನಮ್ಮಲ್ಲಿಗೂ ಬಂದಿದ್ದ. ನನ್ನ ಮಗನಿಗೆ ಅವನ ಮಗನು ಕೆಲಸಮಾಡಿಸಿ ಕೊಟ್ಟಿದ್ದನೆಂದು ಕೋಳಿ ರೊಟ್ಟಿ ಹೊಡೆದು ಬಿಟ್ಟಿದ್ದ. ಕಳ್ಳ....ಏನೆಲ್ಲಾ ಮಾಡುತ್ತಾನೆ.'

'ಯಾರಮ್ಮಾ ನೀವು ಹೇಳುವುದು.'

'ಅವನೇ....ಸ್ವಲ್ಪ ಕಪ್ಪಗಿದ್ದು....ತೋರ ಬೆಳೆದು....ಕೆಂಚು ಮೀಸೆಯಿದೆಯಲ್ಲಾ?'

'ಹೌದು....ಅವನೇ....'

'ಹೂಂ, ಎಲ್ಲೋ ಮಂಗಳೂರಿನವನೆಂದು ಈಗ ನಮಗೆ ತಿಳಿದಿದೆ. ನೀವು ಹೇಗೆ ಮೋಸಹೋದಿರಿ?'

'ದಗಾಕೋರ.... ಮಂಗಳೂರಿನವನೇ.... ಮತ್ತೇಕೆ.... ಮೊನ್ನೆ ಉಡುಪಿಗೆ ಹೊರಟ?' ಎಂದು ತನ್ನ ಕಥೆಯನ್ನೆಲ್ಲಾ ಹೇಳಿದ.

'ಉಡುಪಿಗೂ....ಆಗಾಗ ಬರುತ್ತಿರುತ್ತಾನೆ. ಹೇ ಪಾಪಿ, ಇಂಥ ಬಡವನಿಗೂ ದಗೆಮಾಡುವುದೇ?' ಎಂದು ಮರುಕ ಸೂಚಿಸಿದಳು, ಆ ಹೆಂಗಸು.

'ಅಷ್ಟರಲ್ಲೇ ಗಿಡ್‍ದೆರು ವೆಂಕಪ್ಪನವರ ಸವಾರಿ ಅಲ್ಲಿಗೆ ಬಂತು.

ಸಂಕಪ್ಪ ಅಲ್ಲೇ ಮುಖ ಬಗ್ಗಿಸಿದ, ತಾನು ನೋಡುತಿದ್ದುದು ಗಿಡ್‍ದೆರು ವೆಂಕಪ್ಪನನ್ನಾದರೂ, ನನ್ನ ಮನೆಗೆ ಬಂದ ವೆಂಕಪ್ಪನಲ್ಲವೆಂದು ವಿವರ್ಣವಾಗಿ ಕುಳಿತುಬಿಟ್ಟ.

ತುಸುಹೊತ್ತು ಮಾತುಕಥೆಯಾದ ನಂತರ, ಊಟಮಾಡಿ ಹೋಗಬೇಕೆಂದು ಎಷ್ಟು ಹೇಳಿದರೂ, ಸಂಕಪ್ಪ ತಾನು ನಾಚಿಕೆಗೇಡಾದುದನ್ನು ನೆನೆದುಕೊಂಡು 'ಬೇಡ'ವೆಂದು ಛಲಹಿಡಿದು ಬಸ್‍ಸ್ಟೇಂಡಿಗೆ ಹೊರಟ. ಬಸ್ ಸ್ಟೇಂಡಿಗೆ ಬರುವಾಗ ಘಂಟೆ 6 ಆಗಿತ್ತು. 'ಕೋಸ್ಟ್' ಲೈನಿಗೆ ಇನ್ನು ಬಸ್ಸಿಲ್ಲ. ಕಾರ್ಕಳ ಲೈನಾದರೆ, ಒಂದು ಬಸ್ಸು ಉಳಿದಿದೆ. ಅದರ ಅನಂತರ ಒಂದು ಎಕ್ಸ್‌ಪ್ರೆಸ್ ಇದೆ. ನೀವು ಬೇಕಾದರೆ ಹೋಗಬಹುದು ಎಂದ.

ಹೇಗಾದರೂ ಹಂಪನಕಟ್ಟೆಯಾದರೂ ಸೇರುವ, ಅಲ್ಲಿ ಯಾರಾದರೂ ಸಿಕ್ಕಿಯಾರು. ಇಲ್ಲಿ ಚರಂಡಿಯಲ್ಲೋ, ರಸ್ತೆಯಲ್ಲೋ ಬೀಳುವುದಕ್ಕಿಂತ ಹೋಗುವುದೇ ಮೇಲೆಂದು ಎಣಿಸಿ 'ಚಾರ್ಜೆಷ್ಟು?' ಎಂದು ಕೇಳಿದ ಕಳಕಳಿಯಿಂದ.

'ಎರಡು ರೂಪಾಯಿ ಒಂದಾಣೆ.'

ಸಂಕಪ್ಪ ತನ್ನಲ್ಲಿದ್ದ ಹಣ ಲೆಕ್ಕಮಾಡಿ ನೋಡಿದ, ಎರಡು ರೂಪಾಯಿ ಅರ್ಧಾಣೆಯಿತ್ತು. ಅತಿ ವಿನೀತನಾಗಿ ಹೇಳಿದ—

'ಸ್ವಾಮಿ, ಎರಡು ರೂಪಾಯಿ ಅರ್ಧಾಣೆ ಇದೆ. ಒಂದು ಅರ್ಧಾಣೆ ಹಾಕಿಕೊಳ್ಳಿ. ನನಗೊಬ್ಬ ಮೋಸ ಮಾಡಿಬಿಟ್ಟ.'

ಟಿಕೇಟು ಪಡೆದು ಬಸ್ಸು ಹತ್ತಿದ ಸಂಕಪ್ಪ ಮನೆಗೆ ಬಂದಿದ್ದ ಗಿಡ್‍ದೆರು ವೆಂಕಪ್ಪನನ್ನು ಹಲವಾರು ರೀತಿಯಿಂದ ಶಪಿಸಿದ, ತಾನು ಹೇಗೂ ಪಾರಾದೆನೆಂದೂ ರಸ್ತೆಯ ಧೂಳು ತಿನ್ನುವ ಪ್ರಸಂಗ ತಪ್ಪಿಹೋಯಿತೆಂದೂ ಸಂತೋಷಪಟ್ಟ. ತಾನು ಎಷ್ಟೊಂದು ಸುಲಭದಲ್ಲಿ ದಗಾಕೋರನ ಮಾಯಾಜಾಲಕ್ಕೆ ಸಿಲುಕಿದೆನೆಂದು ತನ್ನನ್ನೇ ತಾನು ಹಳಿದುಕೊಂಡ. ಹೋದದ್ದು ಹೋಗಲಿ; ತನ್ನ ಜೀವವಾದರೂ ಉಳಿಯಿತೆಂದು ಆನಂದಗೊಂಡ.

ಸಂಕಪ್ಪನ ಹೊಟ್ಟೆ ಮಾತ್ರ ಚುರುಗುಟ್ಟುತಿತ್ತು. ಬೆಳಗಿನ ಗಂಜಿ ಊಟದ ಅನಂತರ ಆತನಿಗೆ ಏನೂ ದೊರೆತಿದ್ದಿಲ್ಲ. ಕಾಫಿಗೆಂದು ಆತ ಎಣಿಸಿದ ಹದಿನಾಲ್ಕಾಣೆ ಸಿಟಿಬಸ್ಸಿಗೂ ಬಸ್ಸಿಗೂ ಕಳೆದುಹೋಗಿತ್ತು. ಅಷ್ಟರೊಳಗೆ ಮತ್ತೊಂದು ಭಯ ಅವನ ತಲೆಯೊಳಗೆ ನುಸುಳಿತು. 'ಕೋಸ್ಟ್' ಲೈನಿನಿಂದ ನಾಲ್ಕು ಹೊಳೆ ಸಿಗುವಾಗ ಇಲ್ಲಿ ಒಂದೆರಡಾದರೂ ದೊರೆತೀತು ಎಂದು ಆತನ ಭಾವನೆ. ಆದಕ್ಕಾಗಿ ತಾನು ಬೇರೆಯವರೊನೆ ಬೇಡಬೇಕಲ್ಲಾ ಎಂದು ಮರುಕಗೊಂಡ.

ಕಾರ್ಕಳದಲ್ಲಿ ಬಸ್ಸು ನಿಂತಾಗ ಅವನ ಆನಂದಕ್ಕೆ ಪಾರವೇ ಇಲ್ಲ. ಅವನ ಸ್ನೇಹಿತ ಸೋಮಪ್ಪ ಅವನ ಕಣ್ಣಿಗೆ ಕಾಣಿಸಿದ. ದೇವರೇ ತನಗೆ ಸಿಕ್ಕಿದನೆಂದು ಭಾವಿಸಿ ಆತನೊಡನೆ ಮಿಲನವಾದ. ಆತ ಉಡುಪಿಗೆ ಹೋಗುವವನೆಂದು ತಿಳಿದಾಕ್ಷಣ ಕೂಡಲೇ 'ಹೊಟೇಲಿಗೆ ಹೋಗೋಣ' ಎಂದ.

ಹೊಟೇಲಿನಲ್ಲಿ ಸಂಕಪ್ಪನೊಬ್ಬನೇ ಏಳೆಂಟಾಣೆಯಷ್ಟು ತಿಂದ. ಹೊಟ್ಟೆ ತುಂಬಿದ ನಂತರ, ಅಂದಿನ ಘಟನೆಯನ್ನು ಅವನಿಗೆ ಹೇಳಿದ.

ನಗುತ್ತಾ ಹೇಳಿದ ಸೋಮಪ್ಪ 'ನನ್ನ ಹತ್ತಿರ, ಕಾಫಿ ಬಿಲ್ ತೆರಲು ಹಣವಿಲ್ಲ.'

ಸಂಕಪ್ಪ ದಿಗಿಲಾಗಿ ಹೇಳಿದ 'ಹೌದಾ.... ನಾನಿಂದು ಯಾರ ಮುಖ ನೋಡಿದೆನಪ್ಪಾ....' ಎಂದೊಮ್ಮೆ ನಿಶ್ವಾಸಬಿಟ್ಟು ಪುನಃ ಹೇಳಿದ 'ಒಂದೇ ಒಂದು ಸುಳಿಗಾಳಿಗೆ ಸಿಕ್ಕಿ ಎಷ್ಟೊಂದು ಅನರ್ಥ?'

ಸೋಮಪ್ಪ ಬಿಲ್ ಕೊಟ್ಟ ಅನಂತರ ಇಬ್ಬರೂ ಬಸ್‍ಸ್ಟೇಂಡಿಗೆ ತೆರಳಿದರು. ಅಲ್ಲಿ ಇನ್ನು ಮುಂದೆ ಹೊಳೆ ಕೂಡಾ ಇಲ್ಲವೆಂದ ಮೇಲೆ ನಿಶ್ಚಿಂತನಾಗಿ ಸಂಕಪ್ಪ ಬಸ್ಸಿಗೆ ಬಂದು ಕುಳಿತುಕೊಂಡ.

ಕೆ. ರಘುನಾಥ ಶೆಟ್ಟಿ. I U. C.

ನಮ್ಮ ಶಿಕ್ಷಣ ಸಮಸ್ಯೆ

ಭಾರತವು ತನ್ನ ಸ್ವಾತಂತ್ರ್ಯದ ಶೈಶವದಲ್ಲಿ ಅನೇಕ ಜಟಿಲ ಸಮಸ್ಯೆಗಳನ್ನಿದಿರಿಸಬೇಕಾಯಿತು. ಪ್ರತಿಯೊಂದು ರಾಷ್ಟ್ರವೂ ತನ್ನ ಕಾಲಿನ ಮೇಲೆ ತಾನು ನಿಂತ ಮೇಲೆ ಅದು ಜನರನ್ನು ರಕ್ಷಿಸುವ ದೊಡ್ಡ ಹೊಣೆಯನ್ನು ಹೊರಬೇಕಾಗುತ್ತದೆ. ಆ ಮಹತ್ತಾದ ಹೊಣೆಯ ಅರಿವಾಗುವುದು ಆ ದೇಶ ಸ್ವಾತಂತ್ರ್ಯಗಳಿಸಿದ ಮೇಲೆಯೇ. ಅಂತೆಯೇ ಹಲವು ಕಾಲಗಳ ತನಕ ಪರರ ಹಿಡಿತದಲ್ಲಿದ್ದ ಭಾರತವು ನಮ್ಮ ಕೈಗೆ ಬಂದಮೇಲೆ ನಮಗೆ ಕರ್ತವ್ಯದ ತಿಳಿವು ಒಮ್ಮೆಗೇ ಉಂಟಾಯಿತು. ತನ್ನ ಆ ಕರ್ತವ್ಯವನ್ನು ನಿರ್ವಹಿಸಬೇಕಾದರೆ ನಮ್ಮ ದೇಶಕ್ಕೆ ಸಂಬಂಧಿಸಿದ ಅನೇಕ ಸಮಸ್ಯೆಗಳನ್ನು ನಾವು ಇದಿರಿಸಬೇಕಾಯಿತು. ಆ ಸಮಸ್ಯೆಗಳು ಹಲವಾರು, ಅವುಗಳಲ್ಲೆಲ್ಲಾ ಶಿಕ್ಷಣ ಸಮಸ್ಯೆಯೇ ಮಹತ್ತಾದ ಸಮಸ್ಯೆ ಎಂಬುದನ್ನು ಎಲ್ಲರೂ ಒಪ್ಪಬೇಕಾದುದೇ. ಏಕೆಂದರೆ, ಯಾವ ರಾಷ್ಟ್ರವೇ ಆಗಲಿ ತನ್ನ ಸರ್ವಾಂಗೀಣ ಉನ್ನತಿಯನ್ನು ಸಾಧಿಸಬೇಕಾದರೆ ಆ ದೇಶದ ಜನತೆ ತನ್ನ ಕಾರ್ಯಭಾಗವನ್ನರಿತು ದೇಶಕ್ಕಾಗಬೇಕಾದ ತನ್ನ ಪಾಲಿನ ಕರ್ತವ್ಯವನ್ನು ತಾನು ನಿರ್ವಹಿಸಬೇಕು. ಆ ಅರಿವು ಜನರಲ್ಲಿ ಮೂಡಬೇಕಾದರೆ ಅವರು ಸುಶಿಕ್ಷಿತರಾಗಿರುವುದು ಆವಶ್ಯಕ. ಅಂದರೆ ಜನರು ಶಿಕ್ಷಣ ಸಂಸ್ಕಾರ ಹೊಂದಿದವರಾಗಿದ್ದು ದೇಶದ ನಿರಕ್ಷರತೆಯು ಹೋಗಲಾಡಿಸಲ್ಪಡಬೇಕು. ಪ್ರತಿಯೊಂದು ದೇಶವು ಕಲೆ, ಸಾಹಿತ್ಯ, ಸಂಸ್ಕೃತಿ, ವಿಜ್ಞಾನದಲ್ಲಿ ಮುಂದಿರಬೇಕಾದರೆ ಆ ದೇಶದಲ್ಲಿ ಪ್ರತಿಯೊಬ್ಬರೂ ವಿದ್ಯೆಯನ್ನು ಪಡೆದಿರಬೇಕು. ಯಾವುದೇ ರಾಷ್ಟ್ರದ ವ್ಯವಸಾಯ ಹಾಗೂ ಕೈಗಾರಿಕೆಯ ಅಭಿವೃದ್ಧಿ ಆ ದೇಶದ ಸುಶಿಕ್ಷಿತ ಜನತೆಯನ್ನು ಹೊಂದಿಕೊಂಡಿದೆ. ಅಂದ ಮೇಲೆ ಶಿಕ್ಷಣವು ರಾಷ್ಟ್ರದ ಪುನರುತ್ಥಾನ ಕಾರ್ಯಕ್ಕೆ ಎಷ್ಟು ಸಹಕಾರಿಯಾಗಿದೆಯೆಂದು ಮನನವಾಗದೇ?

ಶಿಕ್ಷಣದ ಗುರಿ

ಪ್ರತಿಯೊಂದು ವ್ಯಕ್ತಿಯೂ ವಿದ್ಯೆಯನ್ನು ಪಡೆಯುವುದು ಆತನ ಜನ್ಮಸಿದ್ಧವಾದ ಹಕ್ಕುಗಳಲ್ಲೊಂದು—ಎಂಬುದನ್ನು ಯಾರೂ ಅಲ್ಲಗಳೆಯಲಾರರು. ಈ ವಿದ್ಯೆಯನ್ನು ಪಡೆಯುವುದಾದರೂ ಏತಕ್ಕೆ? ಇದರ ನಿಜವಾದ ಗುರಿಯೇನು—ಎಂಬುದನ್ನು ನಾವಿಂದು ಸರಿಯಾಗಿ ತಿಳಿದುಕೊಂಡಿದ್ದೇವೆಯೇ? ನಾವು ವಿದ್ಯಾಭ್ಯಾಸವನ್ನು ಪಡೆಯುವುದು ಕೇವಲ ನಮ್ಮ ಹೊಟ್ಟೆಪಾಡಿಗಾಗಿಯೇ? ಈ ವಿದ್ಯಾಭ್ಯಾಸದಿಂದ ನಾಳೆ ಏನಾದರೂ ಸಣ್ಣ ಚಾಕರಿ ದೊರಕಿಸಿಕೊಂಡು ಅದರಿಂದಲೇ ನಮ್ಮ ಹೊಟ್ಟೆಹೊರೆದುಕೊಳ್ಳುವ ಉದ್ದೇಶವನ್ನು ನಮ್ಮಲ್ಲಿ ಹೆಚ್ಚಿನವರು ಇಟ್ಟುಕೊಂಡಿರುವರೆಂಬುದರಲ್ಲಿ ತಪ್ಪಿಲ್ಲ. ಇದು ಶಿಕ್ಷಣದ ವಾಸ್ತವಿಕವಾದ ಗುರಿಯೇ? ಉತ್ತಮವಾದ ಸಂಸ್ಕೃತಿಯನ್ನು ಈ ವರೆಗೆ ಪೋಷಿಸಿಕೊಂಡು ಬಂದಿದ್ದ ಭಾರತೀಯರು ಇಂಥ ಅಲ್ಪಗುರಿಯನ್ನಿಟ್ಟುಕೊಂಡು ವಿದ್ಯಾಭ್ಯಾಸವನ್ನು ಪಡೆಯುವುದೆಂದರೆ ನಿಜವಾಗಿಯೂ ಹಾಸ್ಯಾಸ್ಪದ ವಿಷಯವೇ ಸರಿ. ಶೈಕ್ಷಣಿಕ ಜೀವನದಲ್ಲಿ ಒಂದು ವಿಶಿಷ್ಟವಾದ ಉದ್ದೇಶವಿದೆ. ಮಾನವಜೀವಿಯು, ತನ್ನ ಭಾವೀಜೀವನದಲ್ಲಿ ಪರಾವಲಂಬಿಯಾಗಿರದೆ ತನ್ನನ್ನು ಇದುವರೆಗೆ ಕಾಪಾಡಿಕೊಂಡು ಬಂದಿದ್ದ ಪೋಷಕವರ್ಗಕ್ಕೆ ಅನಿವಾರ್ಯವಾದ ಒಂದು ಹೊರೆಯಾಗಿರದೆ, ಅವರಿಗೆ ಯೋಗ್ಯನಾಗಿ ಬದುಕಿ ತನ್ನ ಹಾಗೂ ತನ್ನನ್ನು ಹೊಂದಿಕೊಂಡಿದ್ದವರ ಬಾಳನ್ನು ಬೆಳಗಿಸುವುದೇ ವಿದ್ಯಾಭ್ಯಾಸದ ಗುರಿ. ಈ ಗುರಿಯನ್ನಿಟ್ಟುಕೊಂಡು ವಿದ್ಯೆಯನ್ನು ಕಲಿಯುವ ಮಂದಿ ನಮ್ಮಲ್ಲಿ ಇದ್ದಾರೆಯೇ ಎಂಬುದು ಒಂದು ಪ್ರಶ್ನೆ. ಈ ಪರಿಸ್ಥಿತಿಗೆ ಕಾರಣ ನಮ್ಮ ಆಧುನಿಕ ಶಿಕ್ಷಣ ಕ್ರಮವೆಂಬುದರಲ್ಲಿ ಲವಲೇಶ ಸಂದೇಹವಿಲ್ಲ.

ಆಧುನಿಕ ಶಿಕ್ಷಣ ಕ್ರಮ:

ನಮ್ಮ ಇಂದಿನ ವಿದ್ಯಾಭ್ಯಾಸವನ್ನು ಪರಿಶೀಲಿಸಿದರೆ ಅದು ಕೇವಲ ಟೊಳ್ಳು ವಿದ್ಯಾಭ್ಯಾಸವೆಂದೇ ತೋರುವುದು. ಈ ವಿದ್ಯಾಭ್ಯಾಸಕ್ರಮವನ್ನು ರೂಢಿಗೆ ತಂದವರು ನಮ್ಮನ್ನು ಹಲವು ಕಾಲದ ವರೆಗೆ ಆಳಿಕೊಂಡಿದ್ದ ಆಂಗ್ಲ

ರೆಂದೇ ಹೇಳಬೇಕು. ಕೇವಲ ವ್ಯಾಪಾರದ ನೆಪದಿಂದ ಭಾರತಕ್ಕೆ ಬಂದಿದ್ದ ಪಾಶ್ಚಾತ್ಯರು ಕೆಲಕಾಲದಲ್ಲೇ ತಮ್ಮ ಧ್ವಜವನ್ನಿಲ್ಲಿ ಊರಿದ್ದಲ್ಲದೆ ಪಾಶ್ಚಾತ್ಯ ಸಂಸ್ಕೃತಿಯನ್ನು ನಮ್ಮಲ್ಲಿ ಬೀರಿದರು. ಎಂದು ನಾವು ಅವರ ಸಂಸ್ಕೃತಿಗೆ ಮಾರುಹೋಗಿ ನಮ್ಮ ನಡೆ, ನುಡಿ, ಉಡುಪುತೊಡುಪು, ಬಳಕೆಯನ್ನು ಪರಿವರ್ತನಗೊಳಿಸಿದೆವೋ, ಅಂದಿನಿಂದ ನಮ್ಮ ಜೀವನಕ್ರಮವೇ ಬದಲಾಯಿಂತು. ಅವರ ಸಂಸ್ಕೃತಿಯ ಪ್ರಭಾವವು, ಕೇವಲ ನಮ್ಮ ನಡೆನುಡಿಯಲ್ಲೇ ಸೀಮಿತವಾಗಿರದೆ, ಭಾರತೀಯ ಶಿಕ್ಷಣದ ಮೇಲೂ ಆಯಿತು. ಅಂದಿನಿಂದ ನಮ್ಮ ಶಿಕ್ಷಣಕ್ರಮವು ಬದಲಾವಣೆಗೊಂಡು ಅವರು ಹೇಳಿಗೊಟ್ಟುದನ್ನೇ ನಾವು ಕಲಿಯಲಾರಂಭಿಸಿದೆವು. ಅವರ ಈ ಶಿಕ್ಷಣದ ಉದ್ದೇಶ ನಮ್ಮನ್ನು ಕೇವಲ ಸರ್ಕಾರಿ ನೌಕರಿಗಾಗಿ ತರಬೇತುಗೊಳಿಸುವುದೇ ಆಗಿತ್ತು. ಅದಕ್ಕಿಂತ ಹೆಚ್ಚಿನ ವಿದ್ಯಾಭ್ಯಾಸ ವನ್ನು ನಾವು ಅವರಿಂದ ಪಡೆಯಲಿಲ್ಲ. ಆದರೆ ಇಂದು ನಮಗೆ ಸ್ವಾತಂತ್ರ್ಯ ದೊರಕಿದರೂ ನಾವು ಪಾಶ್ಚಾತ್ಯರಿಂದ ಎರವಲಾಗಿ ಪಡೆದ ಈ ಶಿಕ್ಷಣಕ್ರಮವನ್ನು, ಸರಕಾರವು ಇನ್ನೂ ಬದಲಾಯಿಸದಿರುವುದು ಶೋಚನೀಯ. ಇನ್ನು ಮುಂದಾದರೂ ಈ ವಿಷಯದಲ್ಲಿ ನಮ್ಮ ಸರಕಾರವು ಹೆಚ್ಚಿನ ಆಸ್ಥೆ ವಹಿಸಿ ಕೆಲಸಮಾಡಬೇಕು. ಕಾರಣ ಯಾವುದೇ ಜನಾಂಗದ ಏಳು–ಬೀಳುಗಳು ಆ ದೇಶದ ಜನತೆ ಪಡೆವ ಶಿಕ್ಷಣವನ್ನವಲಂಬಿಸಿಕೊಂಡಿದೆ.

ನಿರಕ್ಷರತೆಯ ಮೂಲ

ಭಾರತ ದೇಶವು ಜನಸಂಖ್ಯೆಯಲ್ಲಿ ಎಷ್ಟು ಹಿರಿದೋ, ಸುಶಿಕ್ಷಿತರ ಸಂಖ್ಯೆಯಲ್ಲಿ ಅಷ್ಟೇ ಕಿರಿದು. ನಮ್ಮ ನೆರೆರಾಷ್ಟ್ರಗಳಲ್ಲಿ ಹೆಚ್ಚಿನ ಜನರು ಶಿಕ್ಷಣ ಸಂಸ್ಕಾರಹೊಂದಿದವರೇ ಆಗಿದ್ದಾರೆ. ಕಡ್ಡಾಯ ಶಿಕ್ಷಣ ಕ್ರಮವು ಅಲ್ಲಿ ಜಾರಿಯಲ್ಲಿರುವಕಾರಣ ಪ್ರತಿಯೊಬ್ಬರೂ ವಿದ್ಯಾವ್ಯಾಸಂಗವನ್ನು ಪಡೆಯಬೇಕಾದುದು ಅನಿವಾರ್ಯ. ನಮ್ಮ ದೇಶದ ಹಳ್ಳಿಯ ಬಡಮಂದಿಯು, ವಿದ್ಯಾಭ್ಯಾಸದ ಆವಶ್ಯಕತೆ ಹಾಗೂ ಅದರ ಪ್ರಾಶಸ್ತ್ಯವನ್ನಿನ್ನೂ ಮನಗಂಡಿಲ್ಲ. ಬೇಸಾಯವೇ ಜೀವನವೃತ್ತಿಯಾಗಿರುವ ಕಾರಣ ತಮಗೆ ವಿದ್ಯೆಯೇ ಬೇಡವೆಂದು ಅವರು ತಿಳಿದುಕೊಂಡಿರುವಂತಿದೆ. ಹಳ್ಳಿಗಳೇ ಉಸಿರಾಗಿರುವ ಭಾರತಕ್ಕೆ ಗ್ರಾಮೀಣರಿಂದಲೇ ಹೆಚ್ಚಿನ ಉಪಯೋಗ ದೊರಕುತ್ತದೆ. ಆ ಪ್ರಯೋಜನವು ಇನ್ನೂ ಹೆಚ್ಚಬೇಕಾಗಿದೆ—ಅಂದರೆ ವ್ಯವಸಾಯ ಪದ್ಧತಿಯಲ್ಲಿ ಹೆಚ್ಚಿನ ಸುಧಾರಣೆಯಾಗಬೇಕು; ಯಂತ್ರೋಪಕರಣಗಳನ್ನು ಉಪಯೋಗಿಸಿ ವ್ಯವಸಾಯದಲ್ಲಿ ಲಾಭವನ್ನು ಕುದುರಿಸಬೇಕು. ಇದು ಅಶಿಕ್ಷಿತ ಬಡಹಳ್ಳಿಗರಿಂದ ಸಾಧ್ಯವೇ? ಕಾರಣ, ಎಲ್ಲಾ ಗ್ರಾಮೀಣರು ವಿದ್ಯೆ ಪಡೆಯುವಂತಾಗಬೇಕು. ಕಡ್ಡಾಯ ಶಿಕ್ಷಣಕ್ರಮವನ್ನು ಇಲ್ಲಿಗೂ ಜಾರಿಗೆ ತಂದು ಹಳ್ಳಿಯ ಜನತೆಗೆ ವಿದ್ಯೆಯ ಸಂಪರ್ಕವಾಗುವಂತೆ ಮಾಡಬೇಕು. ಇನ್ನು ಪಟ್ಟಣಗಳಲ್ಲೂ ಹೆಚ್ಚು ಕಡಿಮೆ ಹಲವರು ಅರ್ಧದಲ್ಲೇ ತಮ್ಮ ವಿದ್ಯಾಭ್ಯಾಸವನ್ನು ನಿಲ್ಲಿಸಿಬಿಡುವರು. ಇದಕ್ಕೆ ವಿದ್ಯಾರ್ಥಿಗಳು ಕಾರಣರಾಗಿದ್ದಂತೆ ಅವರ ಹೆತ್ತವರೂ ಕಾರಣರಿರುವರು. ವಿದ್ಯೆಯ ಸಂಪರ್ಕವಿಲ್ಲದೆಯೇ ತಾವು ವ್ಯವಹಾರ ನಡೆಸಿ ಹೇಗೂ ದಿನಗಳೆಯುವಲ್ಲಿ, ತಮ್ಮ ಮಕ್ಕಳಾದರೂ ವಿದ್ಯೆ ಕಲಿತು ಇದಕ್ಕಿಂತ ಹೆಚ್ಚಿನದೇನನ್ನು ಮಾಡಬಹುದು—ಎಂದು ಕೆಲವರು ಹೆತ್ತವರು ತಿಳಿದು ತಮ್ಮ ಮಕ್ಕಳನ್ನು ಅರ್ಧದಲ್ಲೇ ಶಾಲೆ ಬಿಡಿಸುತ್ತಾರೆ. ಇನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವ ಅನೇಕ ವಿದ್ಯಾರ್ಥಿಗಳಿಂದ, ಅವರ ಹೆತ್ತವರು ಕೇವಲ ಸರಕಾರೀ ಗುಮಾಸ್ತಿಕೆ ಅಥವಾ ಇನ್ನೊಂದು ನೌಕರಿಯನ್ನಲ್ಲದೆ, ಅದಕ್ಕಿಂತ ಹೆಚ್ಚಿನದೇನನ್ನೂ ಬಯಸುವುದಿಲ್ಲ. ಅವರು ತಮ್ಮ ಮಕ್ಕಳನ್ನು ಶಾಲೆ, ಕಾಲೇಜುಗಳಿಗೆ ಕಳುಹಿಸುವುದು ಇದೇ ಉದ್ದೇಶದಿಂದಲೇ. ಅಂದಮೇಲೆ ನಮ್ಮ ಶಿಕ್ಷಣಕ್ರಮವು ಎಷ್ಟು ಹೀನಸ್ಥಿತಿಗಿಳಿದಿದೆಯೆಂದು ಮನವರಿಕೆಯಾಗದೇ?

ಶಿಕ್ಷಣಕ್ರಮದಲ್ಲಾಗಬೇಕಾದ ಬದಲಾವಣೆ

ಇಂದಿನ ಶಿಕ್ಷಣಕ್ರಮವು ಬದಲಾವಣೆಗೊಂಡು ನಾವೊಂದು ಪುರೋಗಾಮಿಯೂ, ಪ್ರಭಾವಯುತವೂ ಆದ, ವಿಶಿಷ್ಟಗುರಿಯನ್ನೊಳಗೊಂಡ ಯೋಗ್ಯ ವಿದ್ಯಾಭ್ಯಾಸವನ್ನು ಇನ್ನು ಮುಂದೆ ಪಡೆಯಬೇಕಾಗಿದೆ. ಈ ದಿಸೆ

ಯಲ್ಲಿ ಪ್ರಾಚೀನ ಶಿಕ್ಷಣಕ್ರಮವು ನಮಗೊಂದು ಮಾದರಿಯಾಗಿದೆ. ಜನಶೂನ್ಯವಾಗಿದ್ದು, ನಿಸರ್ಗದತ್ತವಾದ ಪ್ರಶಾಂತ ವಾತಾವರಣದಲ್ಲಿ ಹಿಂದೆ ವಿದ್ಯಾಭ್ಯಾಸವು ಜರಗುತ್ತಿತ್ತು. ನಿರ್ಜನವಾದ ಆ ತಾವಿನಲ್ಲಿ ಪಡೆದ ವಿದ್ಯೆಯು ವಿದ್ಯಾರ್ಥಿಗಳಲ್ಲಿ ಹೆಚ್ಚಿನ ಪರಿಣಾಮವನ್ನುಂಟುಮಾಡುತ್ತಿತ್ತು. ಅವರು ಪಡೆಯುವ ವಿದ್ಯೆಯಷ್ಟೇ ಪರಿಶುದ್ಧವಾಗಿತ್ತು ಅವರ ಮನಸ್ಸು. ಎಲ್ಲಾ ವಿಚಾರಗಳಲ್ಲೂ ವಿದ್ಯಾರ್ಥಿಗಳ ಮೇಲ್ವಿಚಾರವು ಅವರ ಗುರುಗಳ ಅಧೀನದಲ್ಲಿದ್ದ ಕಾರಣ ಅವರು ಸ್ವೇಚ್ಛಾಪ್ರವೃತ್ತರಾಗುವಂತಿರಲಿಲ್ಲ. ಅಲ್ಲದೆ ಗುರು-ಶಿಷ್ಯರಲ್ಲಿ ಪರಸ್ಪರ ಅನ್ಯೋನ್ಯತೆಯಿದ್ದ ಕಾರಣ ವಿದ್ಯಾರ್ಥಿಗಳು ಹೆಚ್ಚಿನ ಆಸ್ಥೆವಹಿಸಿ ವ್ಯಾಸಂಗಮಾಡುತ್ತಿದ್ದರು. ಆದರೆ ಇಂದು ಕಲಾಶಾಲೆಗಳಲ್ಲಿ ಒಂದೇ ದರ್ಜೆಯಲ್ಲಿ ನೂರಿನ್ನೂರು ಮಂದಿ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಪಾಠಹೇಳಿಕೊಡುವಾಗ ಅಧ್ಯಾಪಕರಿಗೆ ಪ್ರತಿಯೊಬ್ಬನನ್ನೂ ಉದ್ದೇಶಿಸಿ ಅಥವಾ ವೈಯಕ್ತಿಕವಾಗಿ ಲಕ್ಷ್ಯವಿಟ್ಟು ಪಾಠಕಲಿಸುವಂತಿಲ್ಲ. ಇದರಿಂದ ವಿದ್ಯಾರ್ಥಿಗಳು ಪಾಠದ ಮೇಲೆ ಹೆಚ್ಚು ಮನಸ್ಸಿಡುವುದೇ ಅಪೂರ್ವ.

ಇನ್ನು ಪ್ರಾಥಮಿಕ ಶಾಲೆಗಳಲ್ಲಿ ಪಾಠಹೇಳಿಕೊಡುವ ಉಪಾಧ್ಯಾಯ ಎಂಬ ಆ ಬಡಪ್ರಾಣಿಯ ಗೋಳು ಆತನಿಗೇ ಗೊತ್ತು. ಸಿಗುವ ಕಮ್ಮಿ ಸಂಬಳದಲ್ಲಿ ತುಂಬು ಸಂಸಾರ ನಡೆಸುವ ಆ ಉಪಾಧ್ಯಾಯನು ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಮನವಿಟ್ಟು ಹೇಗೆ ಪಾಠ ಕಲಿಸಿಯಾನು? ಅಂದಮೇಲೆ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಪಾಠದಲ್ಲಿ ಹೇಗೆ ಅಭಿರುಚಿ ಬರಬೇಕು? ಇವನ್ನೆಲ್ಲಾ ಪರಿಶೀಲಿಸಿ ಈ ವಿಷಯದಲ್ಲಿ ಆದಷ್ಟು ಸುಧಾರಣೆಯನ್ನು ಕೈಕೊಳ್ಳುವುದರಿಂದಲೇ ಕ್ಷೇಮವಿದೆ. ಹಿಂದೆ ಶಿಕ್ಷಣ ಪಡೆಯುತಿದ್ದ ವಿದ್ಯಾರ್ಥಿಗಳು ವಿದ್ಯೆಯ ನಿಜವಾದ ಗುರಿಯಾವುದು; ಆ ಗುರಿಯನ್ನು ಮುಟ್ಟುವ ಬಗೆ ಹೇಗೆ ಎಂಬಿವೆಲ್ಲಾ ವಿಷಯವನ್ನು ಸರಿಯಾಗಿ ಅರಿತುಕೊಂಡಿದ್ದ ಕಾರಣ ಅವರು ಪಡೆದ ವಿದ್ಯೆಯು ಸಾರ್ಥಕವಾಗುತ್ತಿತ್ತು. ನಾವಿಂದು ಅವರ ಶಿಕ್ಷಣಕ್ರಮವನ್ನೇ ಯಥಾವತ್ತಾಗಿ ರೂಢಿಯಲ್ಲಿ ತರುವುದು ಅಸಾಧ್ಯವಾಗಿದ್ದರೂ ಆ ಮಾದರಿಯು ನಮಗೆ ಅನುಕರಣೀಯವಾಗಿದೆ. ಇಂದಿನ ಶಿಕ್ಷಣರೀತಿಯಲ್ಲಿನ ಲೋಪದೋಷವನ್ನು, ಹಿಂದಣ ಶಿಕ್ಷಣಕ್ರಮದ ನಿಲುಗನ್ನಡಿಯಲ್ಲಿ ನೋಡಿ ಅದನ್ನು ತಿದ್ದಿಕೊಳ್ಳುವುದು ಅವಶ್ಯಕ.

ಇಂದಿನ ಶಿಕ್ಷಣಕ್ರಮವನ್ನು ಬದಲಾಯಿಸುವಾಗ ಪ್ರಾಥಮಿಕ ಶಾಲೆಯ ಮೇಲೆ ಹೆಚ್ಚಿನ ಗಮನ ಇಡುವುದು ಅತ್ಯವಶ್ಯಕ; ಮೊತ್ತಮೊದಲು ಪ್ರಾಥಮಿಕ ಶಾಲಾ ಶಿಕ್ಷಣಕ್ರಮದಲ್ಲೇ ಹೆಚ್ಚಿನ ಸುಧಾರಣೆ ಮಾಡಬೇಕು. ಕಾರಣವೇನೆಂದರೆ ವಿದ್ಯಾರ್ಥಿಗಳು ತಮ್ಮ ಶೈಕ್ಷಣಿಕ ಜೀವನದಲ್ಲಿ ಸರ್ವಪ್ರಥಮವಾಗಿ ಪ್ರಾಥಮಿಕ ಶಾಲೆಯಲ್ಲಿ ವಿದ್ಯೆಯನ್ನು ಪಡೆಯುತ್ತಾರೆ. ಆಗಲೇ ಅವರು ಸುಧಾರಣೆಯ ಮೆಟ್ಟಲನ್ನು ಹತ್ತಿದರೆ ಮುಂದಿನ ತಮ್ಮ ಶಿಕ್ಷಣಕ್ರಮವನ್ನು ಯೋಗ್ಯ ರೀತಿಯಲ್ಲಿ ರೂಪಿಸಲು ಅವರಿಗೆ ತ್ರಾಸವಾಗದು.

ನೈತಿಕ ಶಿಕ್ಷಣ:

ನಮ್ಮ ಪ್ರಾಚೀನ ಶಿಕ್ಷಣಕ್ರಮವು ಭಾರತೀಯ ಸಂಸ್ಕೃತಿಯ ಅಡಿಗಲ್ಲಿನ ಮೇಲೆ ಸ್ಥಾಪಿತವಾಗಿದ್ದು, ನೈತಿಕ ಶಿಕ್ಷಣವೇ ಪ್ರಧಾನವುಳ್ಳದ್ದಾಗಿತ್ತು. ಜನರ ನೈತಿಕಮಟ್ಟ ಏರದವಿನಾ ಅವರಲ್ಲಿ ಮನೋವಿಕಾಸವಾಗದು ಹಾಗೂ ವಿಚಾರಪರತೆ ಮೂಡದೆಂದು ಅಂದಿನವರು ತಿಳಿದುಕೊಂಡಿದ್ದರು. ಅದೇ ಮಾದರಿಯನ್ನು ತಿಲಾಂಶವಾದರೂ ನಾವಿಂದು ಕಾಪಾಡಿಕೊಂಡು ಬಂದಿದ್ದೇವೆಯೇ? ಇಂದಿನ ವಿದ್ಯಾರ್ಥಿಗಳು ನೈತಿಕ ಶಿಕ್ಷಣವನ್ನು ಪಡೆಯುತ್ತಾರೆಯೆ? ಅಥವಾ ಅದನ್ನು ಕಲಿಯಲು ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಮನಸ್ಸಾದರೂ ಇದೆಯೇ? ಇಂದಿನ ವಿದ್ಯಾಭ್ಯಾಸಕ್ರಮದಲ್ಲಿ ನೈತಿಕ ಶಿಕ್ಷಣದ ಗಂಧವೇ ಇಲ್ಲದಂತಾಗಿದೆ. ಅದನ್ನೆಲ್ಲಾ ನಾವು ನಮ್ಮ ಹಿಂದಿನವರಿಗೇ ಬಿಟ್ಟುಕೊಟ್ಟಂತಿದೆ. ಇಂದಿನ ವಿದ್ಯಾಭ್ಯಾಸದ ಕ್ರಮವೇ ಬೇರೆಯಾಗಿದೆ. ಇದು ಎಂದಿಗೂ ಸಲ್ಲದು. ನಮ್ಮ ಪ್ರಾಚೀನ ಸಂಸ್ಕೃತಿಯನ್ನು ಇಂದಿನ ವಿದ್ಯಾಭ್ಯಾಸಕ್ರಮದಲ್ಲಿ ಅಳವಡಿಸಿಕೊಂಡು ವಿದ್ಯಾರ್ಥಿಗಳು ನೈತಿಕ ಶಿಕ್ಷಣವನ್ನು ಪಡೆಯುವಂತಾಗಬೇಕು. ನೈತಿಕ

ನಮ್ಮ ಶಿಕ್ಷಣ ಸಮಸ್ಯೆ

ವಿದ್ಯಾಭ್ಯಾಸದಿಂದಲೇ ಮಾನವನ ಹೃದಯಪರಿವರ್ತನೆಯಾಗುತ್ತದೆ. ಮನೋವಿಕಾಸ ಹಾಗೂ ಹೃದಯ ವೈಶಾಲ್ಯವೇ ಶಿಕ್ಷಣದ ವಿಶಿಷ್ಟ ಗುರಿಗಳಲ್ಲೊಂದಾಗಿದೆ. ಇಂದು ಬಳಕೆಯಲ್ಲಿರುವ ಶಿಕ್ಷಣವನ್ನು ಪಡೆಯುವುದರಿಂದ ವಿದ್ಯಾರ್ಥಿಗಳ ಮನಸ್ಸು ಎಂದಿಗೂ ವಿಕಾಸವಾಗದು.

ಕವೀಂದ್ರ ರವೀಂದ್ರರಾಗಲಿ, ಮಹಾತ್ಮಾ ಗಾಂಧಿಯವರಾಗಲಿ ತಮ್ಮ ಎಳೆಹರೆಯದಲ್ಲಿ ಪಡೆದ ನೈತಿಕ ಶಿಕ್ಷಣವೇ ಅವರ ಮುಂದಿನ ವಿದ್ಯಾಭ್ಯಾಸಕ್ಕೆ ಬುನಾದಿಯಾಯಿತು. ಆ ವಿದ್ಯಾಭ್ಯಾಸವೇ ಮುಂದೆ ಅವರ ಬಾಳನ್ನು ರೂಪಿಸುವಂತಾಯಿತು; ಅವರ ಹೃದಯವೈಶಾಲ್ಯಕ್ಕೆ, ಅವರು ಸಣ್ಣಂದಿನಲ್ಲಿ ಹೆತ್ತವರಿಂದ ಪಡೆದ ನೈತಿಕ ಶಿಕ್ಷಣವೇ ಕಾರಣವಾಯಿತು. ಇಂದು ಕೂಡಾ ನಾವು, ಜನತೆಯ ನೈತಿಕಮಟ್ಟದ ಪ್ರಗತಿಗೆ ಹೇತುವಾದ ವಿದ್ಯಾಭ್ಯಾಸಕ್ರಮವಾವುದು, ಅದನ್ನು ಹೇಗೆ ರೂಪಿಸಿಕೊಂಡು ಬರಬೇಕು ಎಂಬುದನ್ನು ತಿಳಿದು ಅದರಂತೆ ವರ್ತಿಸ ಬೇಕಾಗಿದೆ. ವಿದ್ಯಾರ್ಥಿಗಳು ಆ ಶಿಕ್ಷಣವನ್ನು ಹೆಚ್ಚು ಉತ್ಸಾಹವಹಿಸಿಯೇ ಪಡೆದು ತಮ್ಮ ಭಾವೀ ಭವ್ಯ ಜೀವನವನ್ನು ರೂಪಿಸಬೇಕು.

ಭಾರತವು ರಾಜಕೀಯ ದಾಸ್ಯದಿಂದ ವಿಮೋಚನೆ ಹೊಂದಿದರೂ ಚಿತ್ತದಾಸ್ಯದಿಂದ ಇನ್ನೂ ಬಿಡುಗಡೆ ಹೊಂದಿಲ್ಲವೆಂಬುದು ನಿರ್ವಿವಾದ. ನಮ್ಮಲ್ಲಿ ಶಿಕ್ಷಣ ಪಡೆಯುವವರೇ ಅತ್ಯಲ್ಪ; ಉಳಿದ ಅಲ್ಪಮಂದಿ ಪಡೆಯುವ ಆ ಶಿಕ್ಷಣವೇ ಅವ್ಯವಸ್ಥೆಯದ್ದಾಗಿದೆ. ಆದಕಾರಣ ನಮ್ಮ ಸರಕಾರವು, ಇಂದಿನ ಶಿಕ್ಷಣ ಸಮಸ್ಯೆಯ ಮೇಲೆ ಹೆಚ್ಚಿನ ಗಮನವನ್ನಿಟ್ಟು, ಒಂದು ಪುರೋಗಾಮಿಯಾದ ಶಿಕ್ಷಣವನ್ನು ಒದಗಿಸಿಕೊಡುವುದು ಅತ್ಯಗತ್ಯ. ಈ ವಿದ್ಯಾಭ್ಯಾಸ ವನ್ನು ದೇಶದ ಎಲ್ಲಾ ಜನತೆ ಪಡೆದು ಅದನ್ನು ಸದುಪಯೋಗಗೊಳಿಸಿದರೆ ನಾಡಿನ ಕಲೆ, ವಿಜ್ಞಾನ, ಆರ್ಥಿಕ, ನೈತಿಕ ಹಾಗೂ ಜನಜೀವನಮಟ್ಟವು ಏರುವುದು.

ವಿಜಯನಾಥ ಶೆಣೈ, I U. C.

ವಿಶ್ವವು ಅನಂತವೇ?

ನಮ್ಮ ಭೂಮಿಯು ನಮಗೆ ಬಹು ವಿಶಾಲವಾಗಿ, ಮಹತ್ತರವಾಗಿ ಕಂಡರೂ, ಸೌರವ್ಯೂಹದಲ್ಲಿ ಅದೊಂದು ಅತಿ ಚಿಕ್ಕ ಗೋಲ. ಇದು ಸೌರವ್ಯೂಹವು ಆವರಿಸಿರುವ ದೇಶದ (Space) 0·000,000,000,000,000,002 ರಷ್ಟು ಸ್ಥಾನವನ್ನೂ ಆಕ್ರಮಿಸಿಲ್ಲ. ಅಷ್ಟು ತುಚ್ಛವಾದ ಗ್ರಹವು ಈ ನಮ್ಮ ವಾಸಸ್ಥಾನ. ಇನ್ನು ನಮ್ಮ ಸೌರವ್ಯೂಹಕ್ಕೂ ವಿಶ್ವದಲ್ಲಿ ಎಷ್ಟರ ಸ್ಥಾನವಿದೆ? ವಿಶ್ವಕ್ಕೆ ಸಾಪೇಕ್ಷವಾಗಿ, ಸೌರವ್ಯೂಹದ ಸ್ಥಾನವು ಇಷ್ಟೇ ತುಚ್ಛವಿರ ಬಹುದು, —ಹೌದು, ತುಚ್ಛವಾಗಿಯೇ ಇದೆ ಎನ್ನಬಹುದು. ಸೌರವ್ಯೂಹವನ್ನೊಳಗೊಂಡ ನಮ್ಮ ನಕ್ಷತ್ರಪಥವೂ ದುಗ್ಧಪಥವೂ—ವಿಶ್ವದ ಅಂತರಾಳದಲ್ಲಿ ಅತ್ಯಲ್ಪ ಸ್ಥಾನವನ್ನೇ ಪಡೆದಿದೆ. ಅಥವಾ, ನಮ್ಮ ಈ ವಿಚಿತ್ರ ವಿಶ್ವದಲ್ಲಿ, ಪದಾರ್ಥ ಸಂಚಯವು ಅತ್ಯಂತ ವಿರಳವಾಗಿದೆ. ನಮ್ಮ ಎಣಿಕೆಯ ಯಾವ ವಸ್ತುವೂ ಇಷ್ಟು ವಿರಳವಾಗಿರಲು ಸಾಧ್ಯವೇ ಇಲ್ಲ ಎಂದರೆ ಎಳ್ಳಷ್ಟೂ ಉತ್ಪ್ರೇಕ್ಷೆ ಇಲ್ಲ.

ಆದರೂ ಅತಿ ವಿಚಿತ್ರ ವಿಚಾರವೆಂದರೆ ವಿಶ್ವದಲ್ಲಿನ ಪ್ರತಿಯೊಂದು ಪದಾರ್ಥ ಖಂಡವೂ ಅತ್ಯದ್ಭುತ ವೇಗ ದಿಂದ ಚಲಿಸುತ್ತಿದೆ. ಪದಾರ್ಥವು ಹೆಚ್ಚು ಹೆಚ್ಚಾಗಿ ಸಂಚಯವಾದಂತೆ ನಮ್ಮ ಸೌರವ್ಯೂಹದಲ್ಲಿನ ವಿವಿಧ ಪದಾರ್ಥ ಖಂಡಗಳ ವೇಗವು ಕಮ್ಮಿಯಾಗುವುದುಂಟು. ಆದರೆ ಇದು ವಿಶ್ವದಲ್ಲೆಲ್ಲಾ ಸಾಮಾನ್ಯ ನಿಯಮವಾಗಿಲ್ಲ, ನಮ್ಮ ಭೂಮಿಯು ನಮ್ಮ ದೃಷ್ಟಿಯಲ್ಲಿ ಅದ್ಭುತ ವೇಗದಿಂದಲೇ ಚಲಿಸುತ್ತಿದೆ-ಭ್ರಮಿಸುತ್ತಿದೆ ಮತ್ತು ಪರಿಕ್ರಮಿ ಸುತ್ತಿದೆ. ಸೌರವ್ಯೂಹದ ಇತರ ಘಟಕಗಳೂ ಕಲ್ಪನಾತೀತವಾದ ವೇಗಗಳಿಂದ, ಅತ್ಯಂತ ಕ್ಷುದ್ರಘಟಕಗಳಾದ ಉಲ್ಕೆಗಳೂ ಕೂಡಾ ಕ್ಷಣ ಒಂದರ 45 ಮೈಲುಗಳಷ್ಟರ ವೇಗದಿಂದ ಧಾವಿಸುತ್ತವೆ; ಸೂರ್ಯನ ಪಾಡೂ ಇದೇ ಆಗಿದೆ. ಆತನೂ ತನ್ನ ಬಳಗವನ್ನೆಲ್ಲಾ ಕಟ್ಟಿಕೊಂಡು, ದೇಶದಲ್ಲಿ ಮಾನುಷ ಎಣಿಕೆಯನ್ನೆಲ್ಲಾ ಮಿಕ್ಕಿದ ವೇಗ ದಿಂದ ನಕ್ಷತ್ರಪಥದ ಸಮುಸಂಗತ್ಯಕ್ಷದ ಸುತ್ತಲೂ ಚಲಿಸುತ್ತಿದ್ದಾನೆ. ನಕ್ಷತ್ರ ಪಥವೇ ಅತೀವ ದ್ರುತತರವಾದ ವಿಚಿತ್ರ ಚಲನೆಯನ್ನು ತೋರುತ್ತಿದೆ. ಹಾಗೆಂದ ಬಳಿಕ ನಮ್ಮ ಬೃಹದ್ವಿಶ್ವದಲ್ಲಿ ಸ್ಥಾವರವಾದುದೇನಿದೆ? ಬಹುಶಃ ವಿಶ್ವದ ಘಟಕದಲ್ಲಿ ಯಾವುದೂ ಸ್ಥಾವರವಾಗಿಲ್ಲ, ಸ್ಥಿರವಿರುವುದಿಲ್ಲ- ಅದು ಚಲಿಸುತ್ತಲೇ ಇದೆ. ಚಲನ ಚೈತನ್ಯವು (Kinetic Energy) ವಿಶ್ವದಲ್ಲಿ ಎಲ್ಲೆಡೆಗಳಲ್ಲೂ ಲಾಸ್ಯವಾಡುತ್ತಿದೆ.

ವಿಶ್ವದ ಘಟಕಗಳೆಲ್ಲಾ ಚಲಿಸುತಿದ್ದರೆ ಅವುಗಳ ಗೊತ್ತುಗುರಿಗಳಾವುವು? ವಿಶ್ವಕ್ಕೆ ಇತಿಮಿತಿ (limits) ಗಳಿವೆಯೆ? ಇದ್ದರೆ ವಿಶ್ವದ, ಹೊರಸೀಮೆ ಎಲ್ಲಿದೆ? ಅದನ್ನು ನಾವು ಹೇಗೆ ಗೊತ್ತುಹಚ್ಚಬಹುದು? ಎಂಬ ಪ್ರಶ್ನೆ ಗಳನ್ನು ಉತ್ತರಿಸಬೇಕಾಗುತ್ತದೆ. ನಮ್ಮ ನಕ್ಷತ್ರಪಥದ ಹೊರಗಿನ ನೀಹಾರಿಕೆಗಳೆತ್ತ ಸಾಗುತ್ತಿವೆ?

ಒಂದು ವೇಳೆ, ನಮ್ಮ ಭೂಮಿಯ ಸುತ್ತಲೂ ಗುರುತ್ವಾಕರ್ಷಣೆಯಿಲ್ಲವೆಂದು ಭಾವಿಸೋಣ. ಅಥವಾ ಅದರ ಗುರುತ್ವಾಕರ್ಷಣ ಶಕ್ತಿಯ ನಿಯಂತ್ರಣವಿಲ್ಲದ ರಂಗ (field)ವನ್ನು ಏರ್ಪಡಿಸಿ ಅದರಲ್ಲಿ ದೊಡ್ಡ ಗುಂಡನ್ನು ತುಸುದೂರ ಹಾರಿಸಿದಾಗ, ಅದು ಶತಚ್ಛಿದ್ರಗಳಾಗಿ ಸಿಡಿದು ಪ್ರತಿ ಕಣವೂ ಚಲಿಸಲಾರಂಭಿಸಿದರೆ ಆಗ ಪ್ರತಿಯೊಂದೂ ಮತ್ತೊಂದರಿಂದ ತನ್ನ ಅಂತರವನ್ನು ಹೆಚ್ಚಿಸಿಕೊಳ್ಳುತ್ತ ದೂರದೂರ ಸಿಡಿಯುತ್ತದೆ. ಆಗ ಯಾವುದಾದರೂ ಒಂದು ಕಣದಲ್ಲಿ ನೆಲಸಿರುವ ಒಬ್ಬ ಪ್ರೇಕ್ಷಕನಿಗೆ ಇತರ ಎಲ್ಲ ಕಣಗಳೂ ತನ್ನಿಂದ ದೂರದೂರಕ್ಕೆ ಧಾವಿಸುವಂತೆ ಕಾಣುವುದು ಸಹಜ. ಇದೇ ಮಾದರಿಯ ಅದ್ಭುತ ವಿಶೇಷವನ್ನು ನಮ್ಮ ವಿಶ್ವದ ಮಹಾಘಟಕಗಳೆಲ್ಲವೂ ತೋರು ತ್ತಿವೆ. ಇವುಗಳನ್ನು ನಿಸ್ಸಂದೇಹವಾಗಿ, ಮಹಾಘಟಕಗಳೆಂದೇ ಕರೆಯಬೇಕು. ಸರ್ ಆರ್ಥರ್ ಎಡಿಂಗ್‌ಟನ್ (Sir Arther Eddington) ಎಂಬ ಬ್ರಿಟಿಷ್ ವಿಜ್ಞಾನಿಯು ಒಂದು ವಿಶ್ವಕೋಷ್ಟಕವನ್ನು ತಯಾರಿಸಿದ್ದಾನೆ.

‘ನಮ್ಮ ವಿಶ್ವದಲ್ಲಿನ ನೀಹಾರಿಕೆಗಳ ಒಟ್ಟು ಸಂಖ್ಯೆ 10^{12} ಅಂದರೆ ಒಂದು ಮಿಲಿಯ ಮಿಲಿಯ. ಇಷ್ಟು ದೊಡ್ಡ ಊಹನಾತೀತ, ಸಂಖ್ಯೆಯನ್ನು ಹೇಗೆ ನೆನಪಿನಲ್ಲಿಡೋಣ? ಸಾಧಾರಣ ನೂರು ಸಾವಿರ ಮಿಲಿಯ ನಕ್ಷತ್ರ

ಗಳನ್ನೊಳಗೊಂಡ ಒಂದು ನಕ್ಷತ್ರಪಥ ಅಥವಾ ದುಗ್ಧಪಥವು ವಿಶ್ವದ ಹಲವು ಘಟಕಗಳಲ್ಲಿ ಒಂದು. ಇಂತಹ ನೂರು ಸಾವಿರ ಮಿಲಿಯ ದುಗ್ಧಪಥಗಳನ್ನೊಳಗೊಂಡಿದೆ ನಮ್ಮ ವಿಶ್ವದ ವಿಶ್ವರೂಪ!' ಆದರೆ ನಾವು ಇಷ್ಟನ್ನೂ ಕಂಡಿಲ್ಲ. ಇವೆಲ್ಲವುಗಳ ಗಾತ್ರ, ವೇಗ ಮತ್ತು ಚಲನೆಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ ರಹಸ್ಯಗಳನ್ನೂ ಅಂದಾಜು ಮಾಡಿಲ್ಲ. ಇತ್ತೀಚೆಗೆ ಕೆಲಸಮಾಡತೊಡಗಿದ 200"ನ ಪಾಲೊಮರ್ ದೂರದರ್ಶಕವು ಈ ವಿಶ್ವಗರ್ಭದೊಳಗಿನ ಈ ರಹಸ್ಯವನ್ನೆಲ್ಲ ನಮಗೆ ಒದಗಿಸಿಕೊಟ್ಟೀತೆಂದು ಹೇಳಲೂ ಧೈರ್ಯ ಸಾಲದು. ಆದರೂ, ಇದುವರೆಗೆ ಗೊತ್ತಿರುವ ಜ್ಞಾನ ಸಂಪತ್ತಿನ ಆಧಾರದ ಮೇಲೆ, ಗಣಿತದ ಸಹಾಯದಿಂದ, ತರ್ಕಬದ್ಧವಾದ ವಿವೇಚನೆಯಿಂದ ವಿಶ್ವದ ಮಿತಿಯನ್ನು ಅಂದಾಜು ಮಾಡಬಹುದು.

ವಿಶ್ವವು ಅಪಾರವಾಗಿದೆ, ಆದರೆ ಅನಂತವಾಗಿಲ್ಲ (boundless, but not infinite) ಎಂಬುದು ಸುಲಭವೇದ್ಯವಾಗಿದೆ. ವಿಶ್ವವು ಅನಂತವಾಗಿದ್ದರೆ ಆಕಾಶದ ಎಲ್ಲ ಭಾಗಗಳಲ್ಲೂ ಪ್ರಕಾಶವು ಇರಲೇಬೇಕಿತ್ತು. ಅಲ್ಲಲ್ಲಿ ಛಾಯಾ ಮೇಘಗಳಿರಬಹುದು – ಕೃಷ್ಣವರ್ಣದ ಬೃಹನ್ಮೇಘಗಳಿರಬಹುದು. ಆದರೆ ಇವುಗಳ ಹಿಂದೆ ಇವೆಲ್ಲವುಗಳನ್ನೂ ಮಿಗುವ ಪ್ರಖರೋಜ್ವಲ ನೀಹಾರಿಕೆಗಳು ಇರಲೇಬೇಕಿತ್ತು; ಅಂದರೆ ಪ್ರತಿ ಎಡೆಯಲ್ಲೂ ಒಂದಲ್ಲ ಒಂದು ತರದ ಮಂದ ಪ್ರಕಾಶವಾದರೂ ಕಾಣಲೇಬೇಕು. ಆದರೆ ನಮ್ಮ ಆಕಾಶದಲ್ಲಿ ಈ ಪರಿಸ್ಥಿತಿ ಇಲ್ಲವಲ್ಲ? ವಿಶ್ವದ ಕೆಲವು ಬಾಗಗಳಲ್ಲಿ ಎಷ್ಟುದೂರ ನೋಡಿದರೂ ಏನೂ ಪ್ರಕಾಶವು ತೋರುವುದಿಲ್ಲ. ಆದುದರಿಂದ ವಿಶ್ವವು ಅಪರಿಮಿತವಾಗಿದೆ ಆದರೆ ಅನಂತವಾಗಿದೆ ಎನ್ನುವಂತಿಲ್ಲ.

ನಮ್ಮಿಂದ 250,000,000 ದ್ಯುತಿ ವರ್ಷಗಳಷ್ಟು ದೂರವಿರುವ ನೀಹಾರಿಕೆಗಳು ಬೆಳಕಿನ ವೇಗದ $\frac{1}{7}$ ಪಾಲು ವೇಗದಿಂದ ಅಂದರೆ ಕ್ಷಣ ಒಂದರ ಸುಮಾರು 26,000 ಮೈಲು ವೇಗದಿಂದ ದೂರ ಸಾಗುತ್ತಿವೆ. ಇದನ್ನು ತಿಳಿಯುವ ವಿಧಾನವು ದ್ಯುತಿಕಿರಣಗಳನ್ನು ವರ್ಷಿಸುವ ಖಂಡವೊಂದು ತಾನೇ ಚಲಿಸುತ್ತಿದ್ದಾಗ ತೋರುವ ಕಿರಣಗಳ ತರಂಗಮಾನದ ವ್ಯತ್ಯಾಸವನ್ನು ವಿವರಿಸುವ ಡಾಪ್ಲರ್ (Doppler)ನ ನಿಯಮವನ್ನು ಆಧರಿಸಿದೆ. ಈ ನೀಹಾರಿಕೆಗಳಿಂದ ನಮ್ಮಲ್ಲಿಗೆ ಬಂದುಮುಟ್ಟುವ ಬೆಳಕಿನ ನಿಶ್ಚಿತ ತರಂಗಮಾನದ ಕಿರಣಗಳು, ರೋಹಿತದಲ್ಲಿ ಅವುಗಳ ವೇಗಕ್ಕನುಗುಣವಾದ ಸ್ಥಾನಪಲ್ಲಟವನ್ನು ಹೊಂದುತ್ತವೆ. ಆದರೇನು? ನಮ್ಮ ಕಣ್ಣಿಗೆ ಇದೀಗ ಗೋಚರವಾಗುತ್ತಿರುವುದು ಇಂದು ನಿನ್ನೆಯ ನೀಹಾರಿಕೆಗಳಲ್ಲ. 250 ಮಿಲಿಯ ವರ್ಷಗಳ ಹಿಂದೆ, ಅವುಗಳಿಂದ ಹೊರಟ ಬೆಳಕಿನ ಕಿರಣಗಳು, ಆ ಕಾಲದ ನೀಹಾರಿಕೆಗಳ ಚಿತ್ರವನ್ನು ನಮಗೊದಗಿಸಿಕೊಡುತ್ತವೆ. ಅನಂತರ ಇಷ್ಟರವರೆಗೆ, ಅಲ್ಲಿ ಎಷ್ಟೋ ಬದಲಾವಣೆಗಳೊದಗಿರಬಹುದೋ ಅದು ಇನ್ನು ಮುಂದೆ ಮಿಲಿಯ ವರ್ಷಗಳ ನಂತರದ ಕಾಲದಲ್ಲಿ ಬಾಳ್ವೆ ಮಾಡುವವರಿಗೆ ಮಾತ್ರ ತಿಳಿದೀತು. ಆದರೂ, ಈ ನೀಹಾರಿಕೆಗಳು ಈಗ ಅಗತ್ಯವಾಗಿ ಸ್ಥಾನಪಲ್ಲಟ ಹೊಂದಿರಬಹುದು ಎಂಬುದು ನಿರ್ವಿವಾದವಲ್ಲವೆ? ಇರಲಿ. ಸುಮಾರು 500,000,000 ದ್ಯುತಿವರ್ಷಗಳಷ್ಟು ದೂರದಲ್ಲಿರುವ ನೀಹಾರಿಕೆಗಳು, ಬೆಳಕಿನ ವೇಗದ $\frac{1}{3}$ ಪಾಲು ವೇಗದಿಂದಲೂ, ನಮ್ಮಿಂದ ಸುಮಾರು 1750,000,000 ದ್ಯುತಿವರ್ಷಗಳಷ್ಟು ದೂರದ ನೀಹಾರಿಕೆಗಳು ಬೆಳಕಿನಷ್ಟರ ವೇಗದಿಂದಲೇ ನಮಗಿಂತ ದೂರ ದೂರಕ್ಕೆ ನಮ್ಮ ದೃಷ್ಟಿಪಥದಲ್ಲಿ ಚಲಿಸುತ್ತಿರಬೇಕೆಂಬ ಅವುಗಳ ಚಲನ ವಿಶ್ಲೇಷಣೆಯನ್ನು ಗಣಿತದ ಸಹಾಯದಿಂದ ಮಾಡಲಾಗಿದೆ. ಬೆಳಕಿನ ವೇಗದಿಂದಲೇ ದೂರ ಸಿಡಿಯುತ್ತಿರುವ ನೀಹಾರಿಕೆಗಳ ಬೆಳಕು ನಮ್ಮನ್ನು ಮುಟ್ಟುವಂತಿದೆಯೆ? ಅಂತಹ ನೀಹಾರಿಕೆಗಳ ಬೆಳಕು ಭೂಮಿಯನ್ನು ಮುಟ್ಟುವಾಗ ಡಾಪ್ಲರ್ ಮತ್ತು ಫೀಜೂ ಇವರ ನಿಯಮಾನುಸಾರ ಶೂನ್ಯಾವೃತ್ತಿ ಸಂಖ್ಯೆ (zero frequency) ಯುಳ್ಳದ್ದಾಗುತ್ತದೆ, ಅಂದರೆ ಅದರ ತರಂಗಮಾನವು ಅನಂತವಾಗುತ್ತದೆ (Infinite). ಪರಿಣಾಮವಾಗಿ, ಸ್ವಭಾವತಃ ಅದು ಇತರ ಸಾಮಾನ್ಯ

ವಿಸರಣಗಳನ್ನು ಹೋಲುವುದಿಲ್ಲ. ಈ ಕಾರಣದಿಂದ, ಮೇಲೆ ಹೇಳಿದ ನೀಹಾರಿಕೆಗಳಿಗಿಂತಲೂ ಹೊರಗೆ ವಿಶ್ವದ ಘಟಕಗಳೇನಾದರೂ ಇದ್ದರೆ ಅವುಗಳ ಪರಿಚಯವು ನಮಗೆ ಒದಗುವಂತಿಲ್ಲ ಎಂದು ನಾವು ಅನಿವಾರ್ಯವಾಗಿ ಒಪ್ಪಬೇಕಾಗುತ್ತದೆ. ವಿಶ್ವದ ವಿವಿಧ ಘಟಕಗಳ ಪರಿಚಯ ಮಾಡಿಕೊಳ್ಳಲು ನಾವು ಅವುಗಳಿಂದ ಪ್ರಸರಿಸಲ್ಪಟ್ಟ ವಿಸರಣಗಳನ್ನೇ ಅವಲಂಬಿಸಿಕೊಂಡಿರಬೇಕಾದ ಪರಿಸ್ಥಿತಿ ಮತ್ತು ಅಂತಹ ವಿಸರಣಗಳ ವೇಗದ ನಿರ್ದಿಷ್ಟ ಪರಿಮಿತಿ ಇವುಗಳಿಂದಾಗಿ, ಮನುಷ್ಯನಿಗೆ ಗೋಚರಸಾಧ್ಯವಾದ ವಿಶ್ವದ ತ್ರಿಜ್ಯವನ್ನು 1750,000,000 ದ್ಯುತಿವರ್ಷಗಳೆಂದೇ ಕಲ್ಪಿಸಬೇಕಾಗಿದೆ.

ಆದರೆ ಈ ನಿರ್ಣಯವನ್ನೊಪ್ಪಲು ಹಲವರು ಸಂದೇಹಗಳನ್ನು ವ್ಯಕ್ತಪಡಿಸಿದರು. ನೀಹಾರಿಕೆಗಳು ನಮ್ಮ ರೋಹಿತದರ್ಶಕಗಳಲ್ಲಿ ಒದಗಿಸುವ ರೋಹಿತಗಳಲ್ಲಿ ಬರೇ ತಮ್ಮ ಚಲನೆಯಿಂದಾಗಿಯೇ ಏಕೆ ಆ ಚಲನೆಗನುಸಾರವಾದ ವ್ಯತ್ಯಾಸವನ್ನು ತಮ್ಮ ಪ್ರಭಾಣುಗಳ ಸ್ಪಂದನಾವೃತ್ತಿ ಸಂಖ್ಯೆಯಲ್ಲಿ (Frequency of photons) ಅರ್ಥಾತ್, ತಾವು ಪ್ರಸರಿಸಿದ ವಿಸರಣ ತರಂಗಮಾನಗಳಲ್ಲಿ, ತೋರುತ್ತಿರಬೇಕು? ಇವುಗಳು ಏತಕ್ಕೆ ಇತರ ಕಾರಣಗಳಿಂದ ರೋಹಿತದಲ್ಲಿನ ತರಂಗಮಾನ ಸ್ಥಾನಪಲ್ಲಟವನ್ನೊದಗಿಸುತ್ತಿರಬಾರದು? ಈ ಆಕ್ಷೇಪಗಳಿಗೂ ಹೀಗೆ ಉತ್ತರ ಕೊಡಲಾಗಿದೆ. ರೋಹಿತಗಳಲ್ಲಿನ ರೇಖೆಗಳ ಸ್ಥಾನಪಲ್ಲಟವು ಯಾವುದೇ ಕಾರಣದಿಂದ ಉಂಟಾಗುತ್ತಿರಲಿ—ಆ ಕಾರಣದಿಂದಲೇ ಬೆಳಕಿನ ಉಗಮಸ್ಥಾನವೊಂದು, ನಮ್ಮಿಂದ 175,000,000 ದ್ಯುತಿವರ್ಷಗಳಿಗಿಂತಲೂ ದೂರತರವಾಗಿದ್ದರೆ, ಅದರಿಂದ ಹೊರಹೊಮ್ಮುತ್ತಿರುವ ಬೆಳಕು ದೃಶ್ಯರೋಹಿತದಿಂದ ತಪ್ಪಿ ನಮ್ಮ ಕಣ್ಣಿಗೆ ಅಗೋಚರವೆನಿಸುತ್ತದೆ. ಇದನ್ನು ಪರಿಮಿತಿ ವಾದ (Quantum theory)ದ ಆಧಾರದಿಂದಲೂ ನಾವು ಸಮರ್ಥಿಸಬಹುದು. ಅಂದರೆ, ಈ ಮಿತಿಯ ಹೊರಗಿನಿಂದ ಹುಟ್ಟಿ ಭೂಮಿಯ ತನಕ ವ್ಯಾಪಿಸುತ್ತಿರುವ ಕಿರಣಗಳು, ದೂರ ಹೆಚ್ಚಿದಂತೆ ತಮ್ಮ ಶಕ್ತಿಯನ್ನು ಕಳೆದುಕೊಳ್ಳುತ್ತವೆ. 1750 ಮಿಲಿಯ ದ್ಯುತಿವರ್ಷಗಳಷ್ಟು ದೂರ ಸರಿಯುವಷ್ಟರಲ್ಲಿ, ತಮ್ಮ ಎಲ್ಲ ಶಕ್ತಿಯನ್ನೂ ಕಳೆದುಕೊಂಡು, ಶೂನ್ಯಾವೃತ್ತಿ ಸಂಖ್ಯೆಯುಳ್ಳದ್ದಾಗುತ್ತವೆ. ಆ ಬಳಿಕ, ಆ ನೀಹಾರಿಕೆಯು ನಮಗೆ ಗೋಚರವಾಗುವುದಿಲ್ಲ. ಆದುದರಿಂದ, 3,500,000,000 ದ್ಯುತಿವರ್ಷಗಳಷ್ಟರ ವ್ಯಾಸವುಳ್ಳ ಮಹಾಗೋಲವು ಮಾತ್ರ ನಮ್ಮ ಜ್ಞಾನೇಂದ್ರಿಯಗಳಿಗೆ ಗೋಚರವಾಗಬಹುದಾದ ವಿಶ್ವ, ಒಂದು ವೇಳೆ ವಿಶ್ವವು ಇದಕ್ಕಿಂತಲೂ ಹೊರಗೆ ವ್ಯಾಪಿಸಿದ್ದರೆ, ಅದು ನಮ್ಮ ಯಾವ ಜ್ಞಾನೇಂದ್ರಿಯಕ್ಕೂ ಅಜ್ಞೇಯ.

ನೀಹಾರಿಕೆಗಳೆಲ್ಲವೂ ಅದ್ಭುತ ವೇಗಗಳಿಂದ ಚಲಿಸುತ್ತಿವೆ ಎಂದೆವು. ಆದರೆ ಇದು ಕೇವಲ ತೋರಿಕೆಯ ಚಲನೆಯೆ? ಅಥವಾ ಸಾಪೇಕ್ಷ ಚಲನೆಯೆ? ಈ ಚಲನೆಯಿಂದ ದೇಶದ ವ್ಯಾಪ್ತಿಯು ಮಾತ್ರ ವ್ಯತ್ಯಾಸವಾಗುತ್ತಿದೆಯೆ? ಅಥವಾ ಸಮಯದಲ್ಲೂ ವ್ಯಾಪ್ತಿಯು ಹೆಚ್ಚುತ್ತಿದೆಯೆ? ಈ ಘಟಕಗಳ ವ್ಯವಸ್ಥಿತ ಚಲನೆಗೆ ಕಾರಣೀಭೂತವಾದ ಉತ್ಕರ್ಷಾಪಕರ್ಷಗಳಿಗೆ (Acceleration and retardation) ಕಾರಕಗಳಾವುವು? ಎಂಬ ಗಹನತರ ಸಮಸ್ಯೆಗಳನ್ನು ನ್ಯೂಟನನು ಕಂಡುಹಿಡಿದ ವಸ್ತುಚಲನಾಶಾಸ್ತ್ರದ ನಿಯಮಗಳು ಸಾಕಷ್ಟು ಸಮರ್ಪಕವಾಗಿ ಸಾಧಿಸದೆ ಹೋದುವು. ಇವುಗಳ ಈ ಕೊರತೆಯನ್ನು ನಿವಾರಿಸಲೋಸುಗ ಎಂಬಂತೆ ಐನ್‌ಸ್ಟೈನನು ಪ್ರತಿಪಾದಿಸಿದ ಸಾಪೇಕ್ಷವಾದವು (Theory of Relativity) ಪ್ರಸಿದ್ಧಿಗೆ ಬಂದು ಇವನ ವಾದದಿಂದ ಪ್ರತಿಯೊಂದು ಪದಾರ್ಥ ಘಟಕವೂ ತನಗೆ ವಿಶಿಷ್ಟವಾಗಿ ತನ್ನ ಸುತ್ತಲಿನ ದೇಶವನ್ನು ರೂಪಾಂತರಿಸುತ್ತದೆ, ವಕ್ರೀಕರಿಸುತ್ತದೆ. ಈ ವಕ್ರೀಕರಣ (twist or kink) ದಿಂದಾಗಿ ಭೂಮಿಯ ಸುತ್ತಲೂ ಅಲ್ಲದೆ, ಇತರ ಯಾವುದೇ ಪದಾರ್ಥ-ಖಂಡದ ಸುತ್ತಲೂ ಇತರ ವಸ್ತುಗಳ ಪಥವು ವಕ್ರವಾಗುತ್ತದೆ. ಒಂದು ಗ್ರಹದ ಸುತ್ತಲೂ ಮತ್ತೊಂದು ಗ್ರಹವು ವ್ಯವಸ್ಥಿತವಾಗಿ ಸಮತೋಲದಿಂದ ಪರಿಕ್ರಮಿಸಲು ಪ್ರಧಾನಗ್ರಹದ ಸುತ್ತಲೂ ಪ್ರಭಾವಿಯಾದ ಗುರುತ್ವರಂಗವು ಕಾರಣವಲ್ಲ.

ಆಯಾಯ ಘಟಕದ ಪದಾರ್ಥಸಂಚಯವು ದೇಶದಲ್ಲಿನ ಈ ವಿಚಿತ್ರ ಸ್ವಭಾವವನ್ನು ತೋರುತ್ತ, ತನ್ನ ಪದಾರ್ಥ ಸಂಚಯವು ಹೆಚ್ಚಾದಂತೆ ಯಾ ಕಮ್ಮಿಯಾದಂತೆ, ಈ ವ್ಯತ್ಯಾಸಗಳಲ್ಲೂ ಆಧಿಕ್ಯ-ನ್ಯೂನತೆಗಳನ್ನು ತೋರುತ್ತದೆನ್ನ ಬಹುದು. ಇದೇ ಕಾರಣದಿಂದ ನಮ್ಮ ವಿಶ್ವವನ್ನು ಅದರಲ್ಲಿರುವ ಪದಾರ್ಥವು ವಕ್ರೀಕರಿಸಿ ಗೋಲಾಕಾರವಾಗಿ ಮಾಡಿರುವುದು. ಇದರಲ್ಲಿರುವ ಪದಾರ್ಥ ಸಾಂದ್ರತೆಯಿಂದಲೇ ನಮ್ಮಾ ವಿಶ್ವವು ಮುದುಡಿ ಗೋಲಕಲ್ಪವಾಗಿರು ವುದು. ಇಂಥ ವಿಶ್ವದಲ್ಲಿ ಸಮಸ್ಥಿತಿ (Equilibrium) ಇರಬಲ್ಲುದು. ಐನ್‌ಸ್ಟೈನಿನ ಶೋಧಗಳು ನ್ಯೂಟನನ ಶೋಧಗಳನ್ನೂ ಮಿಗಿಸಿ, ಅವನ ವಾದಗಳಿಗಿಂತ ಪ್ರಶಸ್ತವಾಗಿ ಅನೇಕ ಹೊಸ ವಿಷಯಗಳನ್ನು ಪ್ರಸ್ತಾಪಿಸಿ, ಅನುಮಾನಿಸಿ, ನಂತರ ಈ ಅನುಮಾನಗಳನ್ನು ಪ್ರಯೋಗರೀತ್ಯಾ ಸಾಧಿಸಿಯೂ ತೋರಿಸಿದುದರಿಂದ ಇವನ ಅಭಿಪ್ರಾಯವು, ಈ ವಾದವು-ಈ ಶತಮಾನದ ಎರಡನೆಯ ದಶಕದ ಅಂತ್ಯದಲ್ಲಿ ಸರ್ವ ಗ್ರಾಹ್ಯವಾಯಿತು.

ಹಲವು ವಿಧಾನಗಳಿಂದ ವಿಶ್ವದಲ್ಲಿನ ಪದಾರ್ಥ ಸಾಂದ್ರತೆಯನ್ನಳೆದು ಇದರಲ್ಲಿ ಆರಂಭದಲ್ಲೇ ಪ್ರಸ್ತಾಪಿಸಿ ದಂತೆ, ಸುಮಾರು 150,000,000,000 ನಿಹಾರಿಕೆಗಳಿರಬಹುದೆಂದೂ, ಪ್ರತಿಯೊಂದರಲ್ಲೂ ಸುಮಾರು ಇಷ್ಟೇ ನಕ್ಷತ್ರವ್ಯೂಹಗಳಿರಬಹುದೆಂದೂ, ಐನ್‌ಸ್ಟೈನ್ ಮತ್ತು ಅವನ ಅನುಯಾಯಿಗಳು ಗುಣಿಸಿ ನೋಡಿರುವರು. ಅವರ ಅಭಿಪ್ರಾಯದಂತೆ, ವಿಶ್ವದ ವ್ಯಾಪ್ತಿಗೆ ಮಿತಿಯೇನೋ—ಹೊರ ಎಲ್ಲೆಗಳೇನೋ—ಇವೆ. ಆದರೆ ಇದ್ದುದರಲ್ಲಿ ಇದು ಗೋಲದ ಮೈಯಂತೆ ಅಪರಿಮಿತ ವ್ಯಾಪ್ತಿಗನುಕೂಲವಾಗಿಯೂ ಇದೆ. ಅಂದರೆ, ಒಂದು ಗೋಲದ ತಲದಲ್ಲೇ ಎಷ್ಟು ದೂರವೂ ನಾವು ಚಲಿಸಬಹುದಲ್ಲವೆ? ಐನ್‌ಸ್ಟೈನನ ಪ್ರತಿಪಾದನೆಯ ವಿಶ್ವವು ಗಡಿ-ಸೀಮೆಗಳುಳ್ಳ ಆದರೆ, ಅಪರಿಮಿತ ವ್ಯಾಪನಾಶೀಲ ಧರ್ಮಗಳುಳ್ಳ ಹಾಗೂ ತನ್ನ ಪದಾರ್ಥ ಸಂಚಯಗಳಿಂದಾಗಿ, ಎಲ್ಲೆಡೆಗಳಲ್ಲೂ ಮುದು ಡಿರುವ ಗೋಲಕಲ್ಪವೆಂದರೆ ಸ್ವಲ್ಪ ಅರ್ಥವಾದೀತು. ಇದಕ್ಕೆ ಸಾಮಾನ್ಯ ಉದಾಹರಣೆಯಾಗಿ ಮಕ್ಕಳು ಊದುವ ರಬ್ಬರ್ ಬೆಲೂನ್ (ಊದುಗುಳ್ಳೆ) ನ ಹೊರಮೈಯನ್ನು ಪ್ರಸ್ತಾಪಿಸಬಹುದು.

ಆದರೆ, ಫ್ರೀಡ್‌ಮನ್ ಮತ್ತು ಲೀಮಾ (Friedman & Lemaitre) ಎಂಬಿಬ್ಬರು 1922-1929ರ ಮಧ್ಯದಲ್ಲಿ ಐನ್‌ಸ್ಟೈನ್‌ನ ಕಲ್ಪನೆಯ ವಿಶ್ವವು ತನ್ನೊಳಗೆ ಅಡಗಿರುವ ಪದಾರ್ಥಖಂಡಗಳ ಮಹತ್ತರ ಚಲನೆಯಿಂದ ಅವವುಗಳ ಸುತ್ತಲಿನ ಪಥದಲ್ಲೆಲ್ಲಾ ದೇಶವು ತೀವ್ರ ವಕ್ರವಾಗುತ್ತ ವಿಶ್ವವು ಕುಸಿದು ಬೀಳುವುದೆಂದೂ ಅದು ಎಷ್ಟಕ್ಕೂ ಸ್ಥಿರವಾಗಿರಲಾರದೆಂದೂ ವಾದಿಸಿದರು. ಪದಾರ್ಥಖಂಡವು ಚಲಿಸುತ್ತಿದ್ದಂತೆ ಅದು ತನ್ನ ಸುತ್ತಲಿನ ವಿಶ್ವವನ್ನು ಮತ್ತೂ ವಕ್ರೀಕರಿಸುವುದರಿಂದ, ಹಾಗೆ ಒಂದೆಡೆ ಅವ್ಯವಸ್ಥೆಯು ತಲೆದೋರಿದರೆ ಇತರ ದಿಕ್ಕುಗಳಿಗೂ ಹಬ್ಬುತ್ತ ಪರಿಣಾಮವಾಗಿ ವಿಶ್ವವು ವ್ಯಾಕೋಚಗೊಳ್ಳುತ್ತ ಅಥವಾ ಸಂಕೋಚಗೊಳ್ಳುತ್ತಲೇ ಹೋಗುವುದು. ರಬ್ಬರ್ ಗುಳ್ಳೆ (ಬೆಲೂನ್)ಯ ಮೇಲೆ ಅಲ್ಲಲ್ಲಿ ದಪ್ಪವಾದ ಅರಗಿನ ಬೊಟ್ಟುಗಳಿದ್ದರೆ, ಅವೆಲ್ಲವೂ ಸಾಪೇಕ್ಷವಾಗಿ ರಬ್ಬರ್ ಗುಳ್ಳೆಯು ಉಬ್ಬುತ್ತ ಹೋದಂತೆ, ಪರಸ್ಪರ ದೂರ ವಿಸ್ತರಿಸುವವು ಎಂದು ಅವರ ಅಂಬೋಣ.

ಅತ್ಯಂತ ಸೂಕ್ಷ್ಮವಾಗಿ, ಹಬ್‌ಲ್ ಮತ್ತು ಹ್ಯೂಮಾಸನ್ (Hubble & Humason) ಇವರು ನಡೆಸಿದ ಪ್ರಯೋಗಗಳು ಈ ಮೇಲಿನ ವಿಚಾರಗಳನ್ನು ದೃಢಪಡಿಸಿದವು. ವಿಶ್ವದ ಹೊರ ಬೃಹದ್ಘಟಕಗಳೆಲ್ಲಾ ದೂರ ದೂರ ಚಲಿಸುತ್ತಲೇ ಇವೆ ಎಂಬುದನ್ನು ಅವುಗಳ ಬೆಳಕಿನ ರೋಹಿತಗಳಲ್ಲಿ ವ್ಯಕ್ತವಾಗುವ ವರ್ಣರೇಖೆಗಳ ಸ್ಥಾನಪಲ್ಲಟವನ್ನು ನಿಶ್ಚಯಿಸಲೆಳಸಿದ ಈ ಪ್ರಯೋಗಗಳು ಸ್ಥಾಪಿಸಿದವು.

ಮೇಲಿನ ತರ್ಕಸರಣಿಯಿಂದ ಒಂದು ವಿಚಿತ್ರ ಭಾವನೆಯು ನಮಗೆ ಇಷ್ಟರಲ್ಲೇ ಹೊಳೆದಿರಬೇಕು. ವಿಶ್ವವು ವ್ಯಾಕೋಚಗೊಳ್ಳುತ್ತಲೇ ಇದ್ದರೆ, ಈ ವ್ಯಾಕೋಚವು ಎಂದು ಆರಂಭಿಸಿರಬೇಕು? ಮತ್ತು ಎಷ್ಟರತನಕ ನಡೆಯು

ಬಲ್ಲುದು? ಕೆಲವೇ ಮಿಲಿಯ–ಸಾಧಾರಣ 2000 ಯಾ 3000 ಮಿಲಿಯ ವರ್ಷಗಳ ಹಿಂದೆ ನಮ್ಮ ವಿಶ್ವವು ಹೀಗಿದ್ದಿರಲಿಕ್ಕಿಲ್ಲ. ಯಾವುದೋ ಬೃಹದಣುವು(Super-molecule)ಅದ್ಭುತವಾಗಿ ಸ್ಫೋಟಗೊಂಡುದರ ದೆಸೆಯಿಂದಾಗಿ, ಸಾಂದ್ರವಾದ ಪದಾರ್ಥವೆಲ್ಲ ಮಿಲಿಯ ಮಿಲಿಯ ಪಾಲುಗಳಷ್ಟು ಒಡೆದು, ಸಿಡಿದು, ಆ ಕ್ಷುದ್ರಕಣಗಳೆಲ್ಲಾ ಸುತ್ತಲೂ ವಿವಿಧ ವೇಗಗಳಿಂದ ಚಲಿಸಲಾರಂಭಿಸಿರಬೇಕು. ಅವುಗಳನ್ನೊಳಗೊಂಡ ವಿಶ್ವವು ಈಗಲೂ ಅನತಿಸ್ಯೂತವಾಗಿ ವಿಸ್ಫುರಣಗೊಳ್ಳುತ್ತಿರಲೇಬೇಕು. ಆದರೆ ಈ ಊಹೆಗೆ ಕಾರ್ಯ-ಕಾರಣ ಸಂಬಂಧವುಳ್ಳ ರಹಸ್ಯಮಯ ಕಾರಣವು ಮಾತ್ರ ಮಾನವನಿಗಿನ್ನೂ ತಿಳಿದಿಲ್ಲ. ದೀರ್ಘಕಾಲದ ಅನಂತರವಾದರೂ ಅಂತೂ ಭವಿಷ್ಯದಲ್ಲೆಂದಾದರೂ ತಿಳಿದೀತು ಎಂಬ ಭರವಸೆಯೂ ಅನೇಕರಲ್ಲಿ ಇದ್ದಂತಿಲ್ಲ.

ಸರ್ ಆರ್ಥರ್ ಎಡಿಂಗ್‌ಟನ್ (Sir Arthur Eddington) ಎಂಬ ಬ್ರಿಟಿಷ್ ವಿಜ್ಞಾನಿಯು ವಿಶ್ವದ ಘಟಕಗಳ ರಚನೆಯಲ್ಲಿ ದೇಶಕಾಲಗಳೆರಡೂ ಸಮಕಾಲಿಕವಾಗಿ ಪ್ರಧಾನವಾಗಿವೆ ಎಂತಲೂ, ದೇಶದ ಪ್ರಮುಖ ವ್ಯಾಪ್ತಿಯೊಂದಿಗೆ ಕಾಲದ ನಿಕಟ ವ್ಯಾಪ್ತಿಯು ಹೆಣೆದುಕೊಂಡಿದೆ ಎಂತಲೂ, ಕಾಲದೇಶಗಳ ಈ ಅನಸ್ಯೂತ ಭೌತ ವಿಸ್ತರದಲ್ಲಿ (physical continuum) $\frac{3}{2} \times 2^{256} \times 136$ಗಳಷ್ಟು ಪದಾರ್ಥ ಕಣಗಳಿರಬಹುದೆಂದೂ, ತರ್ಕಬದ್ಧವಾಗಿ ಅನುಮಾನಿಸಿರುತ್ತಾನೆ. ಈ ಕಣಗಳ ಸಂಚಯಗಳಾದ ಪದಾರ್ಥಖಂಡಗಳು ತಾವು ಆಕ್ರಮಿಸಿರುವ ದೇಶಕಾಲಗಳ 'ಚತುರ್ವಿಸ್ತರ'ದ (four dimensional continuum) ಸ್ವರೂಪವನ್ನು ನಿರ್ಣಯಿಸುತ್ತವೆ ಎಂದೂ, ವಿಶ್ವವು ಪ್ರತಿಕ್ಷಣಕ್ಕೂ ವಿಸ್ತಾರವಾಗುತ್ತಿದೆ ಎಂದೂ, ಸಾಧಾರಣ 1300 ಮಿಲಿಯ ವರ್ಷಗಳಲ್ಲಿ ಅದರ ವ್ಯಾಸವು ಎರಡರಷ್ಟಾಗುತ್ತದೆಂದೂ, ಆತನು ಊಹಿಸುತ್ತಾನೆ. ಏನಿದ್ದರೂ ದೇಶಕಾಲಗಳಲ್ಲಿ ವ್ಯಾಪನಾಶೀಲವಾಗಿರುವ ಈ ವಿಶ್ವಘಟಕಗಳು ನಮ್ಮಿಂದ ಸುಮಾರು 1750 ಮಿಲಿಯ ದ್ಯುತಿವರ್ಷಗಳಷ್ಟು ದೂರ ಸರಿದ ಮೇಲೆ ನಮಗೆ ಅಗೋಚರವಾಗುವುವು ಎಂದಿಷ್ಟನ್ನು ಕಂಠೋಕ್ತವಾಗಿ ಹೇಳಬಹುದು.

ಇದಿಷ್ಟು ಬೃಹದ್ವಿಶ್ವದ (Macroscopic Universe) ವಿಚಾರವಾದರೆ ದೃಷ್ಟ್ಯತೀತವಾದ ಪರಮಾಣು ಪ್ರಪಂಚದಲ್ಲೂ (Microscopic Universe) ಇಷ್ಟೇ ಅದ್ಭುತ ವಿಷಯಗಳಡಗಿವೆ. ಪರಮಾಣುವಿನ ಅತ್ಯಂತ ಕ್ಷುದ್ರಕಣವಾದ ವಿದ್ಯುತ್ಕಣವು (Electron) ಅಥವಾ ಕಣಗಳು ತಮ್ಮ ಪಥಗಳಲ್ಲಿ ಪರಮಾಣು ಬೀಜದ ಸುತ್ತಲೂ ಅದ್ಭುತ ವೇಗದಿಂದ ಭ್ರಮಿಸುತ್ತಲೂ ಪರಿಕ್ರಮಿಸುತ್ತಲೂ ಇವೆ. ಅವುಗಳ ಗಾತ್ರ, ಪರಿಮಾಣಗಳು ಕೇಂದ್ರದಲ್ಲಿರುವ ಪರಮಾಣುಬೀಜ (Nucleus)ದ ಗಾತ್ರ, ಪರಿಮಾಣಗಳ ಅತ್ಯಂತ ಕ್ಷುದ್ರ ಅಂಶ; ಅಂದರೆ ಇಲ್ಲೂ ಬೃಹದ್ವಿಶ್ವದ ಕಥೆಯೇ ಪುನರಾವೃತ್ತಿಯಾದಂತಿದೆ. ಪರಮಾಣುವಿನಲ್ಲಿರುವ ಪದಾರ್ಥವೆಲ್ಲ ಕೇಂದ್ರದಲ್ಲಿ ಸಂಚಯವಾಗಿ, ಅದರ ತ್ರಿಜ್ಯದ ಹತ್ತು ಸಾವಿರ ಪಾಲು ದೂರದಲ್ಲಿ ವಿದ್ಯುತ್ಕಣಗಳು ಸಾವಿರಾರು ಮೈಲು ವೇಗದಿಂದ ಚಲಿಸುತ್ತಿವೆ. ಅಂತಹ ವಿದ್ಯುತ್ಕಣಗಳಿಗೂ, ಪರಮಾಣುಬೀಜಕ್ಕೂ ನಡುವೆ ಬರಿ ಶೂನ್ಯ! ಅಣುಪ್ರಪಂಚವೂ ಬೃಹದ್ವಿಶ್ವದಂತೆ, ಗಾತ್ರಕ್ಕೆ ಸಾಪೇಕ್ಷವಾಗಿ ಬರಿ ಶೂನ್ಯಮಯ! ಅದರಲ್ಲಿರುವ ವಿದ್ಯುತ್ಕಣವೂ ಕಣವಿಶೇಷವಾಗಿರದೆ ಅಲೆಯ ರೂಪದಲ್ಲಿರುವ ಶಕ್ತಿವಿಶೇಷದ – ಶಕ್ತಿಯ ಹರಿದಾಟದ–ಸಂಕೇತವಾಗಿದೆ. ಹಾಗೆಂದ ಮೇಲೆ, ನಮಗೆ ಕಾಣುವ ಪದಾರ್ಥವೆಲ್ಲ ಅಂತಿಮದಲ್ಲಿ ಶಕ್ತಿ ಅಥವಾ ಚೈತನ್ಯ ಸ್ವರೂಪ ಅರ್ಥಾತ್ ಶಕ್ತಿ ಮತ್ತು ಜಡತ್ವ (Mass)ಗಳೆಂಬವು ಪ್ರಕೃತಿಯ ಆವಿರ್ಭಾವದ ಯಮಳ ಸ್ವರೂಪಗಳು. ಶಕ್ತಿಯು ಅವ್ಯಾಹತವಾಗಿ ವಿವಿಧ ರೂಪಗಳಲ್ಲಿ ವಿಸರಣ ಹೊಂದುತ್ತಿದೆ, ವಿಶ್ವದಲ್ಲೆಲ್ಲ ವಿನಿಮಯವಾಗುತ್ತಿದೆ. ಶಕ್ತಿಯು ಸಾಂದ್ರೀಕೃತವಾದಂತೆಲ್ಲ ಅದು ಪದಾರ್ಥರೂಪದಲ್ಲಿ ಸಂಚಿತವಾಗುತ್ತದೆ; ವಿರಳವಾದಂತೆಲ್ಲ ವಿಸರಣಹೊಂದಿ ವಿಶ್ವವನ್ನೆಲ್ಲ ವ್ಯಾಪಿಸುತ್ತದೆ. ವಿಶ್ವದ ವಾಸ್ತವಿಕ ಚಿತ್ರವು ಅದ್ವೈತವೇ ಆಗಿರಬಹುದಾದರೂ ನಮಗೆ ಅದು ಎರಡು ರೂಪಗಳಲ್ಲಿ – ಶಕ್ತಿ ಮತ್ತು ಜಡತ್ವಗಳ ದ್ವೈತ

ರೂಪದಲ್ಲಿ ಕಾಣುತ್ತದೆ. ಪಾರದರ್ಶಕವಾದ ಕಾಗದದ ಮೇಲೆ ಅದ್ಭುತತರವನ್ನುವಾಗಿ ಎಳೆದ ಚಿತ್ರವೊಂದನ್ನು ಅದರ ಯಾವ ಮೈಯನ್ನಿದಿರಿಸಿ ನೋಡಿದರೂ ಅದು ನೈಜವೆಂದೇ ಒಪ್ಪಬೇಕಾಗುತ್ತದೆ. ಆದರೆ ಚಿತ್ರವನ್ನೆಳೆದ ಕಲಾಕಾರನ ಸಂಚಾಲಕತ್ವ, ನಿರ್ದೇಶನಗಳ ಅನ್ವೇಷಣೆ ವಿಜ್ಞಾನಿಯ ಕಕ್ಷೆಯನ್ನು ಮೀರಿದೆಯೋ ಏನೋ? ಆದ್ದರಿಂದಲೇ ನಮ್ಮ ವಿಶ್ವದ ಅದ್ಭುತತರವನ್ನು ಲೀಲೆಯ ಆದ್ಯಂತಗಳನ್ನು ತಿಳಿಯುವ ಶಕ್ತಿ ಶುದ್ಧ ವಿಜ್ಞಾನಕ್ಕೆ ದೊರಕಲಾರದು. ಎಂದ ಬಳಿಕ ಆದನ್ನು ತಿಳಿಯಬೇಕಾದರೆ ನಾವು ಅಗತ್ಯವಾಗಿಯೂ ತತ್ತ್ವಶಾಸ್ತ್ರದ ಆಶ್ರಯವನ್ನೇ ಪಡೆಯಬೇಕು ಎಂದು ಹೇಳಿದಂತಾಯಿತು.

ಯು. ಲಕ್ಷ್ಮೀನಾರಾಯಣಾಚಾರ್ಯ, ಎಮ್. ಎ., ಎಲ್. ಟಿ.

ಒಳ್ಳೆಯದೆಂದು ತಿಳಿದಿರುವುದನ್ನು ಕೂಡಲೆ ಮಾಡಿಬಿಡಬೇಕು; ಇಲ್ಲದಿದ್ದರೆ ಮೃತ್ಯು ಅಡ್ಡಲಾಗಿ ಬಂದೀತು. ನಾಳೆ ಮಾಡುವುದನ್ನು ಇಂದೇ ಮಾಡಬೇಕು; ಮಧ್ಯಾಹ್ನ ಮಾಡುವುದನ್ನು ಬೆಳಗ್ಗೆಯೇ ಮಾಡಬೇಕು. ಮೃತ್ಯುವು ಇದನ್ನು ಮಾಡಿದನೇ ಬಿಟ್ಟನೇ ಎಂದು ನೋಡುವುದಿಲ್ಲ. ಆದ್ದರಿಂದ ಚಿಕ್ಕ ವಯಸ್ಸಿನಲ್ಲಿಯೇ ಧರ್ಮಶೀಲನಾಗಬೇಕು.

ಶೀಲವೇ ಸಕಲ ಶ್ರೇಯಸ್ಸಿಗೂ ಮೂಲ. ಮನಸ್ಸಿನಿಂದಾಗಲಿ, ಮಾತಿನಿಂದಾಗಲಿ, ದೇಹದಿಂದಾಗಲಿ ಯಾರಿಗೂ ಕೆಡಕುಮಾಡಬಾರದು; ಆದಷ್ಟು ಉಪಕಾರವನ್ನೂ ದಾನವನ್ನೂ ಮಾಡಬೇಕು. ಅನ್ಯರಿಗೆ ಹಿತವಲ್ಲದ ಅಥವಾ ನಾಚಬೇಕಾದ ಕೆಲಸ ಮಾಡಬಾರದು. ಹತ್ತು ಜನ ಮೆಚ್ಚುವುದನ್ನು ಮಾಡಬೇಕು. —ಇದೇ, ಸಂಗ್ರಹವಾಗಿ ಶೀಲದ ಸ್ವರೂಪ.

ಸುಖವೋ ದುಃಖವೋ, ಇಷ್ಟವೋ ಅನಿಷ್ಟವೋ ಬಂದಬಂದದ್ದನ್ನು ಎದೆಗುಂದದೆ ಅನುಭವಿಸಬೇಕು. ಆಮೆಯು ತನ್ನ ಅಂಗಗಳನ್ನೆಲ್ಲಾ ಒಳಕ್ಕೆ ಸೆಳೆದುಕೊಳ್ಳುವಂತೆ ಕಾಮಕ್ರೋಧಗಳನ್ನು ಒಳಕ್ಕೆ ಅಡಗಿಸಿಕೊಂಡು ಶಾಂತನಾದರೆ ಆತ್ಮಸಂಪತ್ತು ದೊರೆಯುತ್ತದೆ. ಬೆಳಕು ಕಾಣುತ್ತದೆ. ಅದಕ್ಕೆ ಆಶೆಯನ್ನು ಬಿಡಬೇಕು.

ಸರ್ವಸಮತೆ, ಕ್ಲೇಶಪಟ್ಟುಕೊಳ್ಳದಿರುವುದು, ಸತ್ಯ, ವೈರಾಗ್ಯ, ಅಪ್ರವೃತ್ತಿ ಇವುಗಳಿಂದ ಮನುಷ್ಯನು ಸುಖಪಡುತ್ತಾನೆ.

ಎ. ಆರ್. ಕೃಷ್ಣಶಾಸ್ತ್ರಿಗಳ 'ವಚನಭಾರತ'ದಿಂದ.

ಅಂತರ್ವಾಣಿ

ಎದೆಕದ ತೆರೆದಿದೆ ದಿನ ದಿನ ಕರೆದಿದೆ
ಬಾರೆಲೊ ಮನದಿನಿಯ
ಆತ್ಮನ ಬಯಕೆಗೆ ಜೀವನ ಮುರಲಿಯು
ನುಡಿದಿದೆ ನಿಡುದನಿಯ!

ಉರಿ ಬಿಸಿಲಿಗೆ ಎಳೆ ಸಸಿ ಮರ ಬಳ್ಳಿಯು
ಬಾಡಿವೆ ಬಸವಳಿದು
ಪ್ರಕೃತಿಯು ವದನದಿ ನಸುನಗೆ ಮಾಸಿರೆ
ವೈಶಾಖವು ಬೆಳೆದು—
ನೇಸರ ಸಾಸಿರ ಕಿರಣದ ಶಾಖದಿ
ಏನೊ ಒಳಕುದಿಯು
ಹೊಗೆದಿದೆ; ವಿಶ್ವ ವಿಶಾಲದಿ ಹೊತ್ತಿಹು—
ದದೊ, ಜ್ವಾಲಾಮುಖಿಯು!
ವರ್ಷಾಕಾಲನು ಬಾರದೆ ಸುರಿಸದೆ
ಜಗಕಮೃತದ ವರ್ಷಾ?
ನೀರ್ವನಿ ಸಿಂಪಿಸಿ ಧಾವತಿ ತಣಿಯಿಸಿ
ಈಯನೆ ಚಿರ ಹರುಷಾ?

ತರುಲತೆ ವಲ್ಲರಿ ತಳಿತಿವೆ ಕೊನರಿವೆ
ನಸುಗೆಂಪಿನ ಚಿಗುರು
ಶಿಶಿರದ ಮಾಗಿಯು ಮಡಲಿಡುತಿರೆ ಹೊಸ
ಉತ್ಸಾಹದ ಹೊಗರು

ಮಾಗಿಯು ನಡು ನಡು ಕಾಲನ ಮುನಿಸಿಗೆ
ಕೆಲವೇ ಹನಿಯುದುರಿ,
ಹೂಮುಗುಳಾಗದೆ ಪಣ್ಗೊನೆ ತೂಗದೆ
ಶೈಶವದಲೆ ಕಮರಿ
ಸುಗ್ಗಿಯ ಹಿಗ್ಗಿನ ಬದಲಿಗೆ ಒಗ್ಗದ
ಬರಗಾಲದ ನವೆತ—
ನಡೆದಿದೆ ಅನುದಿನ ಮನ್ಮನದಲಿ ತವ
ವಿರಹಾನಲ ಸತತ!

ನೆಚ್ಚೀ ಬಾಳಿನ ಸುಂದರ ಹಸನಿಕೆ
ಭಾಗ್ಯದ ಸುಸ್ವಪ್ನ
ನಿನ್ನುಳಿದೆನಗಿನ್ನೇತರ ಮೆಚ್ಚಿಕೆ
ಕಳೆಯದು ಉದ್ವಿಗ್ನ!—
ಕಣ್ಣಿವೆ ತೆರೆದಿದೆ—ಅರಿದೆನಪೂರ್ಣತೆ
ಬಾಳಿದುವೇ ಬನ್ನ
ಸೇರಲು ನಾ—ನೀ ಅದುವೇ ಸೊಬಗಿನ
ಜೀವನ ಸಂಪೂರ್ಣ!
ಕತ್ತಲು ಮುಸುಕಿದೆ ಮಮಹೃದಯಾಂತರ
ಸುರಿಸುರಿಸೋ ಬೆಳಕ—
ಒಡಲಿನ ತಾಪವ ಕಳೆದೆರೆಯಾ ನಿಜ
ಆನಂದದ ಪುಳಕ!

ನುಡಿಗಟ್ಟು

ಪ್ರಭಾತ ಸಮಯದ ಸೂರ್ಯಕಾಂತಿಯನು
ಕನಸಿನಲ್ಲಿ ತೋರಿ—
ಹಿಮಗಿರಿಯಂದದ ವೈಭವೋನ್ನತಿಯ
ಕೀರ್ತಿ ಶಿಖರವೇರಿ

ಮೆರೆಯಿಸಿದಂದಿನ ಸುಂದರ ಲೋಕವ
ಕಣ್ಣ ಮುಂದೆ ನಿಲಿಸಿ
ಹಿರಿಮೆಗರಿಮೆಯಾ ನಂಬುಗೆಯೊಸರನು
ಆಗೆದು ಎನ್ನೊಳಿರಿಸಿ

ಒಡನೆಯೆ ಸಂಧ್ಯಾಕಾಲದ ಕಮಲದ
ಕಾತರ ಕಡೆದಿಟ್ಟು
ಇಂದಿನ ನಿನ್ನೆಯ ಒಡೆದಿಹ ಬಾಳಿನ
ಕ್ಲೇಶವು ಸಲೆನಟ್ಟು
ಒಂದಿದ ನೆಮ್ಮದಿ ಅಲಸಿಕೆ ಕಳಚಿದೆ—
'ಕನ್ನಡ' ಕಿಡಿಯಿಟ್ಟು!
"ಹೋರುವೆ—ಮಡಿಯುವೆ" ತಾಯ್ನಿನಗಿದಕೊ
ಕೆಚ್ಚಿನ ನುಡಿಗಟ್ಟು!!

ರಾ. ಸು. ವೈಲಾಯ.

ಎನ್ನೊಡೆಯನೊಡನೆ

ಜೀವನದ ವೃಕ್ಷವಿಂದೊಣಗಿ ನಿಂದಿಹುದು,
ಎಲೆಗಳುದುರಿಹವು, ರಸವಾರಿಹುದು,
ಆದರ್ಶ ಕುಸುಮವದು ಬಾಡಿ ಉದುರದೆ ಇಹುದು,
ಭವಿತವ್ಯದಾಗಸದಿ ಕತ್ತಲೆಯು ಮುಸುಕಿಹುದು."

ಘೋರಿಡುವ ಮೇಘಗಳ ಗರ್ಜನೆಯು ಕೇಳುತಿದೆ,
ಆದೊಡೇಂ! ಸಪ್ತರಸ ಭರಿತ, ಅಮೃತಪೂರಿತ,
ವಿಚಾರ ವರ್ಷವಿನ್ನೂ ಸರಿದಿಲ್ಲ--ಕತ್ತಲೆಯು ಹರಿದಿಲ್ಲ
ಬಾಳ್ವೆಯ ಗಿಡವಿನ್ನು ಚಿಗುರಿಲ್ಲ—ಚಿಗುರಿಹುದೊ,
ಚಿಗುರಲಿಕುವುದೊ, ಅರಿತಿಲ್ಲ! ಬಾಡಿಹುದನರಿತಿಹೆನು."

ಮುನ್ನ ಹಸುರಿನ ರಾಶಿಯೊಳು ಮುಳುಗಿ ಹೊಯ್ದಾಡಿ,
ಆನಂದಮತ್ತತೆಯ ಬೀರಿ ಕುಣಿದಿಹ ದಿನವ,
ತಾಹಿರಿಯನೆಂದು ಮೆರೆದಹಂಭಾವದ ದಿನವ,
ನೆನೆವುದೊಂದೆ ಉಳಿದಿಹುದು ಆ ಝಳವು ಇಳಿದಿಹುದು."
ವಿಚಾರಮೂಲಗಳನಿಳಿದು— ಪಾತಾಳವನು ಸೇರಿ,
ಪಸರಿ, ಒಂದೇ ತೊಟ್ಟು—ಒಂದೇ ಒಂದು ಹನಿ,
ಶಾಂತಿ ದ್ರವವನು ಹೀರಲಾಗದಿಹುದನು ಕಂಡು,
ಎದೆಯೊಡೆದು ನಿಂದಿಹೆನು, ಕುರುಡನಂತಿಹೆನು.

ಕಲಾಶಾಲೆಯೆಂದೆಂಬ ಕಿರಣ ಪುಂಜದಿಂ ನಾನೆನ್ನ
ವಿಚಾರ ಪತ್ರಗಳಂ ತೊಯ್ದು, ಸವಿಯಾದ,
ಅನುಭವದ, ಸಿದ್ಧಾಂತಪಿಷ್ಟವನು ಸವಿಯುತಲಿ-
ಎಂತೊ ನಿಂತಿಹೆನು, ಜೀವನವು ಜಡವಾಗಿ,
ಅಚೇತನವಿಹುದು; ಅಂಬಿಗನು ಕೈಗೋಲ
ಕಳೆದು ಹರಿದೊಗೆದು; ಹರಿವನೀರನು ದಾಟಲೆಳಸಿದಾತೆರದಿ,
ಬಳಲುತಿಹೆ, ತೊಳಲುತಿಹೆ, ಸಂಕಟದಿ ಮುಳುಗುತಿಹೆ
ಕಂಗೆಟ್ಟು— ತಡವರಿಸಿ,— ನಡೆಯದೇ ನಡೆಯುತಿಹೆ."

ಹರ್ಷದಿಂ ಕಟ್ಟಿರುವ ಕನಸಿನಾ ಗೋಪುರವು,
ಗರ್ವದಿಂ ತಲೆಯೆತ್ತಿ ಹರುಷದಿಂ ಮೆರೆಯುತಿರೆ,
ಶಿರವ ತರಿಯಲು ಕರವನೆತ್ತಿ ಕೂರಸಿಯನ್ನು
ಎರಗುತಿಹ ಕಾಲದಲಿ ನಿಶ್ಚಿಂತೆಯಿಂ ಮೇವ

ನುಂಗುತಿಹೆ ಪಶುವಿನಂದದಿ ತನ್ನ ಮರೆತು, ತಾಂ,
ಕೊಬ್ಬಿರುವ ಅವಿಚಾರದಿಂದ ಮೆರೆದಿಹುದು,
ಅಬ್ಬರಿಸುತಿರುವೊಂದು; ಕಿಡಿಯುಗುಳುತಿರುವೊಂದು,
ಭೀಕರದ ಸಿಡಿಲೊಂದು, ಆರ್ಭಟೆಯನ್ನಿತ್ತು
ಘೋರ್ಗರೆದು, ಮೇಲೇರಿ–ಹಾರಿ–ನುಗ್ಗುತಲಿಹುದು.
ಬಿರುಗಾಳಿ ಪೊಡೆಯಲ್ಕೆ ಕಂಗು ನಡುಗುವ ತೆರದಿ,
ಕದಳಿ ಮುರಿದೊರಗಲನುಗೊಳುವಂತೆ,
ಸ್ವಪ್ನರಾಜ್ಯವು ನಡುಗಿ, ಉಯ್ಯಾಲೆ ತೂಗುತಿದೆ,
ಜೋಲುತಿದೆ, ಇನ್ನೇನು– ಸ್ವಪ್ನ ಮಂದಿರ, ತನ್ನ-
ಮೇಲ್ವಾಯ್ದು ಸಾಗುತಿಹ– ನಿರಾಶೆಯಗುಡುಗು
ಸ್ವರ ಮಾತ್ರದಿಂ ಕುಸಿದು ಜರಿಯುತಿದೆ"
ಹೇಳ ಹೆಸರಿಲ್ಲದಲೆ, ಅಡಗುತಿದೆ ಕರಗುತಿದೆ"

ಮನವಳುಕಿ, ಬೆದರಿ, ನಾನುಸಿರದಂತಿರುವೆ,
ಮಿಸುಕದಂತಿರುವೆ, ನೋಡೆನ್ನ ಧನಿಯೆ!"
ಬಯಕೆಗಳ ಹೆಬ್ಬುಲಿಯು ಈರೇಳು ಕಡೆಳೆದು,
ಎನ್ನನಾರಡಿಗೈದು, ಕೊಲುತಿಹವು– ಸ್ವಾಮಿ
ನೆಲೆಗಾಣದಿಹೆನು— ನಿರಾಶೆಯೊಳ್ ಸಿಲುಕಿ– ಬಳಲಿ-
ಹೊರಳುತಿಹೆ, ಗತಿಯೆಂತೊ! ಬಾಳುವೆನದೆಂತೊ
ಬಾಳ್ವೆಯೇ ಹಾಳು ಸುರಿಯುತಿದೆ, ಅಯ್ಯೊ ದೊರೆಯೆ!
ಆದರ್ಶಕಾಗಿ ದುಡಿವ ಹಂಬಲದಿ– ಅತ್ಯಾಶೆಯಲಿ,
ಧ್ಯೇಯಕಾಗಿಯೇ ಮಡಿವ– ಸಬಲಾತುರದಿ,
ಗುರಿಕಂಡು ಅಳಿವ ಮಹೋನ್ನತಿಯಕಾಂಕ್ಷೆಯಲಿ,
ನಾಗೈದ ಶತಯತ್ನ– ಜಲಮುಖವ ಗೈದಂತೆ.
ಎನ್ನೆದೆಯಳುಣ್ಮಿರುವ ಭಾವಸರಿತೆಯಭರತ,
ನಿನ್ನಿದಿರೆ ಹರಿವ ನಿಶ್ಚಯತ್ವದ ಹೊನಲು,
ಉಜ್ವಲ ತ್ಯಾಗದ ಚಣದ ಸವಿಯನುಭವವು,
ಇಂದೆಂತು ಮಂದವಾಗಿಹವು ತಂದೆ!
ಅಂದಿದ್ದ–ಉತ್ಸಾಹ–ಹುರುಪು–ಅಭಿರುಚಿಗಳೆಲಿ
ಒಂದುತಲೆಗಾಣದಿವೆ— ಇಂತೇಕೆ ದೊರೆಯೆ?
ನೀ ಎನ್ನನೋರ್ವ ಮಾನವನಮಾಡು"
ಎನ್ನ ಹೊಡೆದೆಬ್ಬಿಸಿ,– ಉತ್ಸಾಹವಚನಗಳಿಂ ಚೇತರಿಸಿ,
ಸ್ಫೂರ್ತಿಸಲಿಲದಿಂ– ಅಂಕುರಿಸಿ,– ವೃದಡವಿ,
ಸತ್ಪಥಕೆ ಕರುಣೆಯಿಂ– ನಡೆಸೆನ್ನನೊಡೆಯ"
ಮಾನವನ ನಿಜರೂಪಕೆಳೆಯೆನ್ನನೊಡೆಯ!

ಎನ್ನೊಡೆಯನೊಡನೆ

ಎನ್ನೀ ತಪ್ತ ಹೃದಯಕೆ, ಎನ್ನೀ ನಿರಾಶೆಯ ಹೃದಯಕೆ,
ಎನ್ನೀ ತುದಿಗಾಣದ, ನೊಂದ ಹೃದಯಕೆ,
ನಿನ್ನ ಸ್ಫೂರ್ತಿದಾಯಕ, ಮಾರ್ಗದರ್ಶಕ,
ಉತ್ಸಾಹ ಭರಿತ, ಚೆಲ್ವ–ಮಧುರ–ಸುಫಲವನಿತ್ತು;
ಆಳವರಿಯದೆ–ಸಾಗರದಿ ಧುಮುಕಿ ಮೇಲೇರ-
ಲಾಗದಿರೆ ಬಂದು ರಕ್ಷಿಸನಂತೆ, ಬಳಿಸಾರಿ,
ಕೈಗೊಟ್ಟು ಮುದ್ದಿಟ್ಟು–ಒಲವಿಂದ, ನಲವಿಂದ,
ಬಿಗಿದಪ್ಪಿ–ಹರಕೆಗಳ ಸುರಿಸಿ, ಕಾಪಿಡಲಾರೆಯಾ?
ನಿನ್ನ ಪ್ರೇಮರಸಭರಿತ, ಸ್ನೇಹರಸಭರಿತ,
ಇನಿಮಾತುಗಳಿಂ ಎನ್ನೆದೆಯ ಉದ್ವೇಗವ,
ನಿಲಿಸಲಾರೆಯ? ತವ ಮಧುರಹಸ್ತವಂ,
ಎನಗಿತ್ತು ಸಂತೈಸಿ, ನಡೆಸೆಯಾ ಪ್ರೀತ?

ನಿನ್ನೊಂದೆನುಡಿಯಿಂದ ನಿನ್ನಮಲ, ಸಂದೇಶದಿಂದ,
ಚೇತರಿಸಿಕೊಂಬೆ, ನಾಂ ಎಚ್ಚರಗೊಂಬೆ"
ಯುಗ–ಯುಗವು–ವರುಷವರುಷವು-
ದಿನದಿನವು–ಗಳಿಗೆಗಳಿಗೆಯು–ನೀನೆನ್ನಗುರು,
ಮಹಾಗುರು, ನೀನೆನ್ನ ಶಿಕ್ಷಕನು–ನಾನಿನ್ನ ಶಿಷ್ಯ"
ನಿನ್ನ ವಿಶಾಲ ಹೃದಯದಲೆನಗೆ ಒಂದಿನಿತು–ಇಂಬುಗೊಡು,
ಎದೆಯೊಡೆದು–ಶರಣು ಬಂದಿಹೆ ನಿನಗೆ ಎನ್ನೊಡೆಯ!

ಕೆ. ರ. ಕಾಮತ್ (ಹಳೆ ವಿದ್ಯಾರ್ಥಿ)

ಗುರು ನಿನ್ನ ಹರಕೆಗಾಗಿ

ನಿನ್ನ ಹರಕೆಯ ಜಲವ ಮಿಂದಿಹೆನು ಶಿರಬಾಗಿ,
ಸವಿದಿಹೆನು ಚೆಲ್ವ ನಲ್ಮೆಯ ಫಲವ ಕೈನೀಗಿ,
ನಿನ್ನಲ್ಲಿ ಹರಿಯುತಿಹ ಅಮರ ಪ್ರೇಮದ ಗೀತ—
ಎನ್ನೆದೆಯ ತೊಯ್ದಿಹುದು-ತೊಳೆದಿಹುದು॥

ನೀಬೀರಿದಾ—ಪುನೀತ-ಪಾವನ—ಅಮಲ ಸಂದೇಶ,
ನೀ ತೋರಿದಾ ಶುಭ್ರ ನಿರ್ಮಲ ಪ್ರಕಾಶ,
ನೀನಿತ್ತ ದಿವ್ಯ—ಉಚ್ಚ-ವಿಮಲ ಸುಹಾಸ
ಜೀವನದ ಕದ ತೆರೆದು ತುಂಬುತಿವೆ ಹರುಷ ॥

ಸಂದ ಜೀವನವದುವೆ ಪ್ರಶಾಂತ ಸುಂದರ ಘಟ್ಟ !
ಗುರು! ನಿನ್ನ ಸನ್ನಿಧಿಯೆ— ಅಂದು ಕಂಡಿಹ ತಾಣ ॥
ನಲಿದು— ನಕ್ಕು ತಿಳಿದು— ಬಾಳಿದಾ ದಿನಗಳವು—
ಇಂದೆನ್ನ ಮನಃ ಪಟಲವನು ಬಡಿಯುತಿಹವು ॥

ನೀನಾಡಿರುವ ಸೊಬಗಿನಾ ಮುದ್ದಿನ ನುಡಿಗಳು ।
ಎನ್ನ ಕಿವಿ ಝೇಂಕರಿಸುತಿಹವು— ಇಂದೆಯೂ ।
ಎನಿತು ಸವಿ ಆ ಮಾತು,! ಅಂದೆ ಮುಗಿದಿಹುದು!
ಇನಿತು ಬೇಸರವೆನಿಸಲಿಲ್ಲ! ಎಷ್ಟು ಹಿತ! ಎಷ್ಟು ಮಿತ!

ನೀನೆತ್ತಿ ಹಿಡಿದಿರುವ— ಆ ಜ್ಞಾನದೀಪ್ತಿ—
ದೀಧಿತಿಯಿಂದ ಎನಿತು ಸಲ ಸಂತವಿಸಲಿಲ್ಲ ದೊರೆ!
ಆದಿನದ ಘೋರಾಂಧಕಾರವನು ಹರಿದೊಗೆದು;
ತಿಳಿಯಾದ ಉಚ್ಚಕಿರಣಗಳೆನಿತು ಬೀರಿಲ್ಲ— ಗುರು!

ಅಣು ಮಾತ್ರವರಿತಿಹೆನು ಆದರದು ಎನಿತು ಘನ!
ಪೂರ್ಣವೆಂತಿಹುದೊ— ಆ ಪರಮಾತ್ಮ ಬಲ್ಲ!
ಸ್ವರ್ಣಕಲಶವನಿಟ್ಟು— ಕೀರ್ತಿ ಶಿಖರವನೇರಿ,
ನಿನ್ನ ಜೀವನವೆನಿತು— ಭವ್ಯವೆನ್ನಲುಸಲ್ಲ!

ಮುಂದೊಮ್ಮೆ ಆಗಸದಿ, ತಾರೆಗಳು ಅಡಗಿರಲು,
ಕಲಾಪುಂಜನಂಜಿ, ನೋಟಕ್ಕೆ ಸಿಗದಿರಲು,
ಕಾಳ— ಘನ- ಘೋರ— ಮೇಘಗಳೆಲ್ಲೂ ಕವಿದಿರಲು,
ಅಂಧಕಾರದ ಮುಸುಕು ಸುತ್ತಿ ಆವರಿಸಿರಲು,

ಗುರು ನಿನ್ನ ಹರಕೆಗಾಗಿ

ಪ್ರಳಯ ತಾಂಡವ ಸ್ವರದ ಸಿಡಿಲಬ್ಬರಿಸುತಲಿರಲು,
ವಿಲಯ ಜ್ಯೋತಿಯ ಮಿಂಚು, ಸುಳಿದು– ಬೆಳಗುತಲಿರಲು,
ಮುಸಲಧಾರೆಯ ಭಯಂಕರ ವೃಷ್ಟಿ ಸುರಿದಿರಲು,
ಕಾಲರುದ್ರನ ಅಟ್ಟಹಾಸ–ತಾ– ವ್ಯಾಪಿಸಿ ಬರಲು,

ಭಯದಿಂದ ನಡುನಡುಗಿ ಬಲು ಬೆದರಿ,
ನಡೆಗೆಟ್ಟು– ನಡುವಿನಲಿ ಸಿಲುಕಿ– ದಿಕ್ಕೆಟ್ಟು
ಕಾತರಿಸಿ ತತ್ತರಿಸಿ ಬಲು ಬಳಲಿ ಕಂಗೆಟ್ಟು,
ಗತಿದೋರದತಿಯಾಗಿ ತೊಳಲಿ ಮತಿಗೆಟ್ಟು,
ಬಟ್ಟೆಗಾಣದೆ– ಅತ್ತು ಕೂಗಾಡುತಿರುವಲ್ಲಿ,
ನಿನ್ನ– ಆ ಮಧುರ ಜೀವನದ ಸಹವಾಸ,
ಆ ನಿನ್ನ ಮುದಿತ– ಭವ್ಯ– ವಿಮಲಾಸ್ಯ–
ಚೈತನ್ಯ– ಸ್ಥೈರ್ಯ, ಧೈರ್ಯ– ವೀರ್ಯ
—ರಸಭರಿತವಾಗಿರುವ ನಿನ್ನ ಆ ನಲ್ವಾತು,
ಎನ್ನೆದೆಯ ಭಾಂಡವನು ತುಂಬಿ ಹರಿಯುತಲಿರಲಿ!
ನವಸ್ಫೂರ್ತಿಯನ್ನೆನ್ನ ಮನದಿ ಚೆಲ್ಲುತಲಿರಲಿ!
ಎನ್ನ ನರನಾಡಿಯಲಿ, ಆ ನಿನ್ನ ವೀರ ರಸ,
ಮೊರೆಮೊರೆದು– ಹರಿದು ಉಕ್ಕೇರಲಿ!
ಅಮೃತವರ್ಷವಂ ಅನವರತ ಸುರಿಸಲಿ!
ಆ ನಿನ್ನ ಅಚಲ– ಧವಳ– ಮೂರ್ತಿ
ಕಂಗಳಿಗೆ ಬೆಳಕಿತ್ತು–ಚೇತರಿಸಲಿ!

ಸಂಕಟವೆ ಒದಗಿರಲಿ, ಕಷ್ಟನಷ್ಟಗಳಿರಲಿ, ॥
ಸುಖದ ಹಾಸಿಗೆಯಲ್ಲಿ ಓಡಾಡುತಿರಲಿ;
ಬೇನೆ ಬೇಗುದಿಯಿಂದ, ನರಳುತಿರಲಿ;
ನಿನ್ನ ದಿವ್ಯಪಥವು ಸೇವೆ– ಕರ್ತವ್ಯಗಳೆ—
ನಿನ್ನಿಂದ ನಾಕಲಿತ ಈ ಮಹಾಪಾಠವನು,
ಎನ್ನ ಜೀವನದಲ್ಲಿ ನಾನೆಂತು ಮರೆವೆ!
ನಿನ್ನ ಹೃದಯದ ಹಿರಿಮೆ, ಅಂತರಂಗದ ಒಲುಮೆ,
ಎನ್ನ ಬಾಳುವೆಯಲ್ಲಿ ಕಳೆದೆಂತು ಇರುವೆ?

ಕೆ. ರ. ಕಾಮತ್ (ಹಳೆ ವಿದ್ಯಾರ್ಥಿ)

ಡಾಸ್ಟೋವಸ್ಕಿಯು ಅಲೌಕಿಕ ಸೃಷ್ಟಿ‡

"A genius who could tell us things that he didn't know himself"

ಅತಿ ವಿಸ್ತಾರವಾದ ಸೈಬೇರಿಯಾ ಬಯಲುಭೂಮಿ ಇರುವುದು ರಶಿಯಾ ದೇಶದಲ್ಲಿ ಎಂದು ನಾವು ಕೇಳಿದ್ದೇವೆ. ಅಲ್ಲಿ ನಿಸರ್ಗದ ವೈವಿಧ್ಯವು ಕಡಮೆ ಎನಿಸಿದರೂ ವೈಶಾಲ್ಯವು ಬಹಳವಾಗಿದೆ. ಅಲ್ಲಿ ಎಲ್ಲ ಕಡೆಯೂ ವರ್ಣರಂಜಿತ ವಾದ ಬೆಡಗು ಕಾಣಿಸದೆ ಇರಬಹುದು. ಆದರೆ ಪರಿಶ್ರಮದಿಂದ ಧ್ರುವವಲಯವನ್ನು ಹೋಗುವ ಸಾಹಸವನ್ನು ಯಾರಾದರೂ ಮಾಡಿದರೆ ವಿಚಿತ್ರ ದೀಧಿತಿಯುಳ್ಳ ಒರೋರಾ ಬೊರಿಯಾಲಿ ಎಂಬ ಪ್ರಭಾಸೃಷ್ಟಿಯನ್ನು ನಾವು ಅವಲೋಕಿಸಬಹುದಂತೆ. ರಶಿಯದ ಕಾದಂಬರಿಕಾರರಲ್ಲಿ ಡಾಸ್ಟೋವಸ್ಕಿಯು ಕೃತಿಗೆ ಅಲ್ಲಿಯ ಸೈಬೇರಿಯು ಒಂದೇ ತಕ್ಕ ಹೋಲುವೆ. ರಶಿಯಾದಿಂದ ಹೊರಗೆ ಸಾಹಿತ್ಯಕ್ಷೇತ್ರದಲ್ಲಿ ಹೆಸರು ಗಳಿಸಿರುವ ಪುಷ್ಕಿನ್, ಚೆಖೊವ, ಗೊಗೊಲ್, ಟಾಲ್ಸ್‌ಟಾಯ್ ಮುಂತಾದ ದೊಡ್ಡ ಹೆಸರುಗಳ ನಡುವೆ ಡಾಸ್ಟೋವಸ್ಕಿಯನ್ನೂ ಸೇರಿಸಿಕೊಳ್ಳಬಹುದು. ಪುಷ್ಕಿನನ ಕಾವ್ಯಪ್ರತಿಭೆ, ಚೆಖೊವನ ಮೊನೆಯಾದ ಸಮಾಜಚಿತ್ರಣ ಮತ್ತು ತಿಳಿನಗೆಯ ಹೊನಲು, ಟಾಲ್ಸ್ ಟಾಯ ಅನುಪಮ ಕಥಾನಕ, ಇವು ಡಾಸ್ಟೋವಸ್ಕಿಯಲ್ಲಿ ಕಾಣಲು ಅಸಾಧ್ಯವಾದರೂ ಅವನಲ್ಲಿ ಬೇರೇನೋ ಮಹತ್ತ್ವದ ಅಂಶ ಇದ್ದೇ ಇದೆ. ಇದಕ್ಕೋಸ್ಕರವಾಗಿಯೇ ಸರ್ವಾಧಿಕಾರಿ ಸರಕಾರವು ಅವನನ್ನು ರಶಿಯದಿಂದ ಹೊರತಳ್ಳಿದೆ ಎಂಬುದನ್ನು ನಾವು ಗಮನಿಸಬೇಕು. ಡಾಸ್ಟೋವಸ್ಕಿ ರಶಿಯದ ಸಾಮಾಜಿಕ ಕ್ರಾಂತಿಗೆ ಮೊದಲೇ ತನ್ನ ಪರಿಪಕ್ವವಾದ ಕೃತಿಗಳನ್ನು ರಚಿಸಿದನು. ಅದರಲ್ಲಿ ಮುಂಬರುವ ಅದ್ಭುತ ಕ್ರಾಂತಿಯ ಭಯಾನಕ ಚಿತ್ರ ಗಳನ್ನೂ ಕಲ್ಪಿಸಿರುವನು. ವೈಶೇಷಿಕ ವ್ಯಕ್ತಿತ್ವದ ಗೋಣುಮುರಿಯುವ ಪ್ರಬಲವಾದ ಸಂಘಟಿತ ಶಕ್ತಿಯನ್ನು ತಮ್ಮೊಳಗೆ ಅಳವಡಿಸಿಕೊಂಡಿರುವ ಪಾತ್ರಗಳನ್ನು ಅವನ ಕಾದಂಬರಿಗಳಲ್ಲಿ ಕಾಣಬಹುದು. ತಮ್ಮ ವ್ಯಂಗ್ಯಚಿತ್ರ ಗಳನ್ನು ನೋಡಲು ಕನ್ನಡಿ ಒದಗಿಸಿದನೆಂದೋ, ಕ್ರಾಂತಿಯ ಅಂತಿಮ ವಿಫಲತ್ವವನ್ನು ಚಿತ್ರಿಸಿದನೆಂದೋ ಆತನ ಮೇಲೆ ರಶಿಯದ ಆಳುವ ವರ್ಗದ ಕುದೃಷ್ಟಿ ಬಿದ್ದು ಆತನ ಕೃತಿಗಳಿಗೆ ಬಹಿಷ್ಕಾರ ನಡೆಯಿತು. ಇದರಿಂದ ಇತರ ದೇಶಗಳಲ್ಲಿ ಡಾಸ್ಟೋವಸ್ಕಿಯು ಪ್ರಚಾರ ಅಧಿಕವಾಗಲು ಸಹಾಯವಾಯಿತು.

ಲೇಖಕನ ಜೀವನವು ಅವನ ಕೃತಿಗಳಲ್ಲಿ ಒಡಮೂಡುವುದು ಸಹಜವಷ್ಟೆ. ಡಾಸ್ಟೋವಸ್ಕಿಯು ಜೀವನವು ಈ ಸಾಮಾನ್ಯ ನಿಯಮಕ್ಕೆ ಹೊರತಾಗಿಲ್ಲ. ಡಾಸ್ಟೋವಸ್ಕಿಯು ಅನೇಕ ಪಾತ್ರಗಳೂ, ಹಲವು ಸಾಮಾಜಿಕ ಚಿತ್ರಗಳೂ ಅವನ ಸ್ವಂತ ಅನುಭವದ ಮೇಲಿಂದ ರಚಿತವಾದುವುಗಳು. ಬರೆಯುವ ಗೀಳಿಷ್ಟೋ ಅದಕ್ಕೂ ಮಿಗಿಲಾದ ಜೂಜಾ ಡುವ ಹುಚ್ಚು ಡಾಸ್ಟೋವಸ್ಕಿಗಿದ್ದುದರಿಂದ ಕೆಲವೊಮ್ಮೆ ಜೂಜಿಗೋಸ್ಕರವೇ ಆತ ಬರೆಯುವ ಹವ್ಯಾಸಕ್ಕೆ ಇಳಿಯು ತಿದ್ದ. ಅವನ ಒಂದು ಗ್ರಂಥದ ಹೆಸರು—'ಜುಗಾರಿಖೋರ' (Gambler) ಹರೆಯದಲ್ಲಿ ರಶಿಯದ ಝಾರ್ ಚಕ್ರ ವರ್ತಿಯ ವಿರುದ್ಧ ಬಂಡಾಯವೆಬ್ಬಿಸಿದ ಕೆಲವು ತರುಣ ಕ್ರಾಂತಿಕಾರರ ಜತೆಗೆ ಡಾಸ್ಟೋವಸ್ಕಿಯು ಹೆಸರೂ ದಾಖಲೆ ಯಾದದ್ದರಿಂದ ಆತನು ಪ್ರಪಂಚಕ್ಕೆ ಉಪಯೋಗವಿಲ್ಲದ ರೀತಿಯಲ್ಲೇ ಪರಲೋಕಗಮನಮಾಡಬೇಕಾದ ಪ್ರಸಂ ಗವು ಬಂದಿತ್ತು. ಅದೃಷ್ಟವಶಾತ್ ಕುತ್ತಿಗೆಗೆ ಉರುಳು ಬೀಳುವ ಕೆಲವುಕ್ಷಣ ಮುಂಚಿತವಾಗಿ ಮರಣದಂಡನೆಯು ದೇಶಾಂತರದ ಶಿಕ್ಷೆಯಾಗಿ ಪರಿವರ್ತನೆಗೊಂಡುದರಿಂದ ಡಾಸ್ಟೋವಸ್ಕಿ ಬದುಕಿಕೊಂಡನು. ಸೈಬೇರಿಯದಲ್ಲಿ ಇದ್ದಷ್ಟು ದಿನವೂ ಅಲ್ಲಿಯ ಕೈದಿಗಳ ಜೀವನವನ್ನು ಡಾಸ್ಟೋವಸ್ಕಿ ಮನಸ್ಸಿನಲ್ಲಿ ಮಥಿಸುತ್ತಿದ್ದಿರಬೇಕು. ರಾಜಕೀಯ ಅಭಿ ಪ್ರಾಯಗಳಿಗಾಗಿ ಮಾತ್ರವಲ್ಲದೆ ಇತರ ದುಷ್ಟವರ್ತನೆಗಳ ದೆಸೆಯಿಂದಲೂ ಗಡಿಪಾರಾಗಿ ಬಂದ ವ್ಯಕ್ತಿಗಳು ಅಲ್ಲಿ ಅನೇಕರು ಇದ್ದಿರಬೇಕು. ಉದ್ಧಾರದ ಮಾರ್ಗವೇ ಇಲ್ಲದ ಇಂಥ ಅಸಹಾಯ ಜೀವಿಗಳು ತಾವು ಮಾಡಿದ ದುಷ್ಕಾ

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‡ ಮೂಡಬಿದರೆಯ ಸರಸ್ವತಿ ಸೇವಾಸಂಘದ ಆಶ್ರಯದಲ್ಲಿ ೧೯೫೦ನೆಯ ಇಸವಿ ದಸರಾ ಸಾಹಿತ್ಯೋತ್ಸವದಂದು ಮಾಡಿದ ಉಪನ್ಯಾಸ.

ರ್ಯಗಳಿಗೋಸ್ಕರ ಪರಿತಪಿಸುವುದನ್ನು ಡಾಸ್ಟೊವಸ್ಕಿ ಹಲವು ಬಾರಿ ಕಂಡಿರಬೇಕು. ಅವರ ಪೂರ್ವೇತಿಹಾಸದ ಕಥೆಯನ್ನು ಕೇಳಿರಬೇಕು. ಈ ಅನುಭವದಿಂದ 'ಕರಮಜೋವ ಸೋದರರು' (Brothers Karamazov) ಮತ್ತು 'ಅಪರಾಧ ಮತ್ತು ದಂಡನೆ' (Crime and Punishment)ಯ ವ್ಯಕ್ತಿಗಳ ಪೋಷಣೆ ಜರಗಿದೆ ಎಂಬುದು ಸ್ಪಷ್ಟವಾಗಿದೆ. ಸೈಬೇರಿಯದಿಂದ ಮರಳಿದ ಮೇಲೂ ಡಾಸ್ಟೊವಸ್ಕಿಯ ಜೀವನ ವಕ್ರಗತಿಯಿಂದಲೇ ಸಾಗಿತು. ಮೊಂಟಿಕಾರ್ಲೋದ ಜೂಜಿನ ಮನೆಗಳಲ್ಲಿಯೂ, ಯುರೋಪಿನ ವಿಲಾಸಕೇಂದ್ರಗಳಲ್ಲಿಯೂ ಕಳೆದು ಉಳಿದ ಕಾಲವು ಬರವಣಿಗೆಗೆ ವ್ಯಯವಾಗುತಿತ್ತು. ಜೀವನದಲ್ಲಿ ಅನಿವಾರ್ಯವಾಗಿ ಹತ್ತಿದ ಕೊಳೆಯನ್ನು ತೆಗೆಯಲು ಅವಕಾಶವಿಲ್ಲದೆ ಹೋದರೂ, ಮನಸ್ಸಿನ ಅಂತರಾಳದಲ್ಲಿ ಅದರ ಬಗ್ಗೆ ಹೇಯಭಾವನೆಯೂ, ಅದನ್ನದುಮಿ ಹಿಡಿಯಬೇಕಾಗಿತ್ತೆಂಬ ನಿಷ್ಠುರ ನಿಶ್ಚಿತತ್ವವೂ, ಮಾಡಿದ ಪಾಪದ ಕಿಲ್ಬಿಷದ ಕುರಿತು ಪಶ್ಚಾತ್ತಾಪವೂ ಲೇಖಕನ ಉದ್ವೇಗವನ್ನು ಹೆಚ್ಚಿಸಿರಬಹುದು. ಅದನ್ನೇ ಉತ್ಪ್ರೇಕ್ಷಿಸಿ ರಚಿಸಿದ ವ್ಯಕ್ತಿಚಿತ್ರಣವೇ ಡಾಸ್ಟೊವಸ್ಕಿಯ ದಿಮಿತ್ರಿ, ರಾಸ್ಕಾಲ್‌ನಿಕೊವ ಮುಂತಾದ ಪಾತ್ರಗಳಲ್ಲಿ ದೊರೆಯುವುದು. ತನ್ನ ಕಾದಂಬರಿಗಳಿಂದ ಹೇಗೋ ಹಾಗೆ ತನ್ನ ವಾಕ್ಚಾತುರ್ಯದಿಂದಲೂ ಡಾಸ್ಟೊವಸ್ಕಿ ಜನಪ್ರಿಯನಾಗಿದ್ದನಂತೆ. ರಶಿಯದ ರಾಷ್ಟ್ರಕವಿ ಪುಷ್ಕಿನನ ಮೂರ್ತಿಯನ್ನು ಅನಾವರಣಮಾಡುವ ಸಂದರ್ಭದಲ್ಲಿ ಜಗತ್ತಿನ ಎಲ್ಲ ರಾಷ್ಟ್ರಗಳ ಎಲ್ಲ ಪ್ರಜೆಗಳ ಮಹಾ ಸಂಘಟನೆಯ ಕುರಿತು ಡಾಸ್ಟೊವಸ್ಕಿ ಮಾತನಾಡಿದಾಗ ನೆರೆದ ಸಭಿಕರು ಮುಳಮುಳನೆ ಅತ್ತರಂತೆ. ಜನಮನಮೋಹಕವಾದ ವಾಣಿ ಅದು. ಏಸುಪ್ರಭುವಿನ ಧರ್ಮಸಂದೇಶದಿಂದ ಸ್ಫೂರ್ತಿಪಡೆದ ಜೀವನದ ಪಾವನದರ್ಶನವು ಸಭಿಕರಿಗೆ ಲಭಿಸಿರಬೇಕು. 'ಡಾಸ್ಟೊವಸ್ಕಿ ನನ್ನ ಹೃದಯಕ್ಕೆ ಅತಿ ಸಮೀಪವಾಗಿರುವ ಲೇಖಕನು' ಎಂದು ಟಾಲ್‌ಸ್ಟಾಯಿಂದ ಪ್ರಶಂಸೆ ಪಡೆಯುವುದು ಸುಲಭದ ಮಾತಲ್ಲ. ಅಪ್ರತಿಮ ವಿಜ್ಞಾನಿ ಐನ್‌ಸ್ಟೈನರಿಗೆ ಡಾಸ್ಟೊವಸ್ಕಿಯ 'ಕರಮಜೋವ ಸೋದರರನ್ನು ಎಷ್ಟು ಬಾರಿ ಪಠನಮಾಡಿದರೂ ತೃಪ್ತಿ ಇಲ್ಲವಂತೆ. ಇಷ್ಟು ಸಾಲದೆ?

'ಕರಮಜೋವ ಸೋದರರು' ಮತ್ತು 'ಅಪರಾಧ ಮತ್ತು ದಂಡನೆ'ಯನ್ನು ಪ್ರಪಂಚದ ಅತ್ಯುತ್ತಮ ಕೃತಿಗಳ ಪೈಕಿ ಪಂಡಿತರು ಪರಿಗಣಿಸುತ್ತಾರೆ. ಎರಡರಲ್ಲೂ ಪಾಪ-ಪುಣ್ಯ, ಸದಸದ್ವರ್ತನೆ, ಸತ್ಯಾಸತ್ಯ, ನ್ಯಾಯಾನ್ಯಾಯಗಳ ಬಹುಮುಖವಾದ ವ್ಯಾಖ್ಯೆ ನಮಗೆ ದೊರೆಯುತ್ತದೆ. ಶೇಕ್ಸ್‌ಪಿಯರ್ ಮಹಾಕವಿಯ ರುದ್ರ ನಾಟಕಗಳಲ್ಲಿರುವ ದುರಂತ ಚಿತ್ರಣ ಇಲ್ಲಿ ನಮಗೆ ದೊರೆಯುತ್ತದೆ. ಈ ಎರಡು ಉತ್ತುಂಗ ಕೃತಿಗಳಲ್ಲಿಯೂ ಮೊದಲನೆಯ 'ಕರಮಜೋವ ಸೋದರರು' ಎಂಬುದು ಮೈಕೇಲ ಏಂಜಲೋ ಸಿಸ್ಟೈನ್ ಚೇಪಲ್‌ನಲ್ಲಿ ಬರೆದ ಚಿತ್ರಗಳಂತೆ ದೊಡ್ಡ ಭೂಮಿಕೆಯ ಮೇಲೆ ರಚಿತವಾದ್ದು. ಇದು ಡಾಸ್ಟೊವಸ್ಕಿ ಬರೆಯಬೇಕೆಂದಿದ್ದ 'ಪಾಪಿಯ ಜೀವನ' ಎಂಬುದರ ಪ್ರಥಮಭಾಗವಂತೆ. ಈಗಿರುವುದೇ ಸುಮಾರು ಸಾವಿರ ಪುಟಗಳಿಗೂ ಮಿಗಿಲಾಗಿದೆ. ಉಳಿದುದನ್ನು ಬರೆಯಲು ಡಾಸ್ಟೊವಸ್ಕಿ ಜೀವಿಸಲಿಲ್ಲ. ಶೇಕ್ಸ್‌ಪಿಯರನ 'ಹ್ಯಾಮ್ಲೆಟ' ನಾಟಕದಲ್ಲಿರುವಂತೆ ಈ ಕಾದಂಬರಿಯಲ್ಲಿಯೂ ಆರಂಭದಲ್ಲೇ ಒಂದು ಕೊಲೆ ನಡೆಯುತ್ತದೆ. ಕರಮಜೋವ ಕುಟುಂಬದ ಹಿರಿಯನಾದ ತಂದೆಯ ಕೊಲೆ. ಈ ಕೊಲೆಯೇ ಇಡಿ ಕಥೆಗೆ ಹಿನ್ನೆಲೆ. ಕೊಲೆಯಾದವನ ಮೂವರು ಮಕ್ಕಳು, ಅವರ ಜೀವನಕ್ಕೆ ಸಂಬಂಧಿಸಿದ ಹೆಣ್ಣು ಗಂಡು ವ್ಯಕ್ತಿಗಳು ಇದರಿಂದ ಎಷ್ಟು ಪರಿಯಾಗಿ, ಎಷ್ಟು ವಿವಿಧವಾಗಿ ಪ್ರಭಾವಿತರಾಗುವರೆಂಬುದನ್ನು ಕಥೆ ಚಿತ್ರಿಸುತ್ತದೆ. ಪಾತ್ರ ಪಾತ್ರಗಳ ಪರಸ್ಪರ ಪರಿಣಾಮಕ್ಕೂ, ವಿಚಾರಮಥನಕ್ಕೂ ವಿನಿಮಯಕ್ಕೂ ಇದುವೆ ಹೇತು, ತಂದೆ-ಮಕ್ಕಳ ಸಂಬಂಧವು ಕೊಲೆಗೆ ಹೇತು. ಒಟ್ಟಿನಲ್ಲಿ ಕಥೆಯು ಬಹು ನಾಟಕೀಯವಾಗಿಯೂ, ಪತ್ತೇದಾರಿ ಕಥೆಯಂತೆ ರೋಮಾಂಚಕರವಾಗಿಯೂ ಸಾಗುವುದು. ದಿಮಿತ್ರಿ ತಂದೆಯಂತೆಯೇ ಭೋಗಪ್ರಿಯ, ವಿಲಾಸಿ, ತಂದೆ ತನ್ನ ಹಣವನ್ನೇ ದೋಚಿ ತನ್ನ ವಿಲಾಸಕ್ಕೆ ಬಳಸುವನೆಂದು ಅವನ ಮೇಲೆ ಆರೋಪ ಹೊರಿಸುವವನು, ತಂದೆಯ ಕಾದಲೆಯಾದ ಗ್ರುಷೆಂಕಳ ಮೇಲೆಯೇ ಕಣ್ಣಿಟ್ಟಿರುವವನು. ತಂದೆಯಾದರೂ ಸಾಧಾರಣನಲ್ಲ, ಹುಟ್ಟು

ವಾಗ ಬಡವನಾದರೂ ಲಕ್ಷಾಧೀಶನಾಗಿ ಸಾಯುವವನು. ಬುದ್ಧಿ ಮಾತ್ರ ತುಸು ಕಡಿಮೆ. ಪ್ರಥಮ ಪತ್ನಿಯಿಂದ ಪಡೆದ ಮಗನೇ ದಿಮಿತ್ರಿ ಅಥವಾ ಮಿತ್ಯ. ಆಕೆ ಗಂಡನನ್ನು ಬಿಟ್ಟುಹೋದಾಗ ಕರಮಜೋವ ಮನೆಯೇ ಒಂದು ಹೇರಮ್ ಆಗಿ ಪರಿವರ್ತಿತವಾಗುವುದು. ಈ ಹಿರಿಯ ಕರಮಜೋವನಿಗೆ ನಾಚಿಕೆ ಎಂಬುದು ಹತ್ತಿರ ಸುಳಿಯದು. 'ನನ್ನ ಹೆಂಡತಿ ನನ್ನನ್ನು ಬಿಟ್ಟು ಓಡಿದಳು' ಎಂದು ಸಿಕ್ಕಸಿಕ್ಕವರೊಡನೆ ದೂರಿಡುತ್ತ, ಕುಡಿಯುತ್ತ ಕಾಲಯಾಪನೆ ಮಾಡುವವನು ಆತ. ಒಮ್ಮೆ ಆಕೆಯ ಪತ್ತೆ ಯಾರೋ ಹೇಳಿದರಂತೆ. ಕೂಡಲೇ ಹೊರಟ ಹಿರಿಯ–ಆಕೆಯನ್ನು ಕರೆತರಲು. ಆದರೆ ಪೂರ್ವಸಿದ್ಧತೆ ಎಂದುಕೊಂಡು ಹೇರಿದ ಮದ್ಯವು ನೆತ್ತಿಗೇರಿ ಕೈಗೊಂಡ ಕೆಲಸ ಮರವೆಯಾಯಿತು, ಅಷ್ಟರಲ್ಲೇ ಅವಳು ಮೃತಳಾದಳು. ಮೃತಳಾದ ಸುದ್ದಿಕೇಳಿ ಹಿರಿಯ ಕರಮಜೋವ ಚೆನ್ನಾಗಿ ನಕ್ಕನಂತೆ, ಅಷ್ಟೇ ಚೆನ್ನಾಗಿ ಅಳಲಿಕ್ಕೂ ಅತ್ತನಂತೆ. 'ಕೆಟ್ಟವರು ನಾವೆಣಿಸಿರುವುದಕ್ಕಿಂತ ಹೆಚ್ಚು ಸಜ್ಜನರಾಗಿರುತ್ತಾರೆ' ಎಂದು ಡಾಸ್ಟೊವಸ್ಕಿ ಸೂಚಿಸುತ್ತಾನೆ. ಹಿರಿಯನಿಗೆ ಎರಡನೆಯ ಮದುವೆಯಾಗುತ್ತದೆ. ಆಗಲೂ ಗೋಳು ಒಂದೇ, ಆ ಅನಾಥ ಹೆಣ್ಣಿನ ಸಮಕ್ಷಮವೇ ವ್ಯಭಿಚಾರ ಮಾಡುವ ದಿಟ್ಟತನ ಕರಮಜೋವ ಕುಟುಂಬದ ಒಡೆಯನಿಗೆ ತಾನೇ ಸಾಧ್ಯ? ಪಾಪದ ಆ ಹೆಣ್ಣುಮಗಳು ಇದನ್ನು ಬಹುಕಾಲ ಸಹಿಸದೆ ನರಮಂಡಲದ ರೋಗಕ್ಕೆ ತುತ್ತಾಗಿ, ಐವಾನ ಮತ್ತು ಅಲ್ಯೋಷರೆಂಬ ಎರಡು ಗಂಡುಮಕ್ಕಳನ್ನು ಹಡೆದು ಇಹಲೋಕವನ್ನು ತ್ಯಜಿಸುವಳು. ಹಿರಿಯನ ಜೀವನ ಎಂದಿನಂತೆ ಮುಂದೂ ಸಾಗುವುದು.

ಇದೆಲ್ಲ ಹಿರಿಮಗ ಮಿತ್ಯನಿಗೆ ಅಸಮಾಧಾನದ ವಿಷಯಗಳು. ತಂದೆ ಆಸ್ತಿವಂತನಾದರೂ ಪಾಲು ಕೊಡದೆ ತನಗೆ ಮೋಸ ಬಯಸಿದನೆಂದು ಅವನ ಆರೋಪ. ತಂದೆಯಾದರೂ ಕಂತಿನಲ್ಲಿ ಸ್ವಲ್ಪಸ್ವಲ್ಪವೇ ಹಣವನ್ನು ಪಾವತಿ ಮಾಡುತ್ತ ಲೆಕ್ಕ ತಪ್ಪಿಸಿ ಹೇಗೋ ಲೆಕ್ಕ ತೀರಿತೆಂದೂ, ಅಲ್ಲದೆ ಮಿತ್ಯನಿಂದಲೇ ತನಗೆ ಬರಬೇಕಾದ್ದು ಬಾಕಿ ಇದೆ ಎಂದೂ ಹೇಳುವವ. ಆ ತಂದೆಗೆ ಈ ಮಗ. ಉಳಿದಿಬ್ಬರು ಬೇರೆಯೇ ತರ. ಎರಡನೆಯವನು ಐವಾನ ಕುಶಾಗ್ರ ಬುದ್ಧಿಯ ವಿಚಾರಿ, ಯೋಚನಾಪರ ಮನೋಭಾವವುಳ್ಳವನು. ತನ್ನನ್ನು ಸಾಕುತ್ತಿದ್ದ ಶ್ರೀಮಂತನ ಮನೆಯನ್ನು ತ್ಯಜಿಸಿ ಸ್ವತಂತ್ರವಾಗಿ ವಿದ್ಯಾಭ್ಯಾಸ ಮಾಡಿ ಪಂಡಿತನಾಗುವನು. ಪ್ಯಾರಿಸಿನ ಸಾಹಿತ್ಯ ಕೇಂದ್ರದಲ್ಲಿ ಅವನೊಬ್ಬ ಪ್ರಧಾನಿ. ಈ ಮಗನ ಇದಿರು ತಂದೆ ಹತಪ್ರಭನಾಗುತ್ತಿದ್ದುದರಿಂದಲೋ, ಐವಾನನಿಗೂ ಅವನಿಗೂ ಸಮಾನ ಧರ್ಮವಿಲ್ಲದ್ದರಿಂದಲೋ, ಅಂತೂ ಈ ಮಗ ಮತ್ತು ತಂದೆ ಪರಸ್ಪರ ಚೆನ್ನಾಗಿ ಹೊಂದಿಕೊಳ್ಳುತ್ತಾರೆ. ಐವಾನನಿದಿರು ಹಿರಿಯನ ವಿದೂಷಕ ಪಾತ್ರವು ಮರೆಯಾಗುತಿತ್ತು. ಕೊಲೆಗೆ ತುಸುಮೊದಲು ಐವಾನನು ಕುಟುಂಬದ ಮನೆಗೆ ಬಂದುದು ಪ್ರಾಯಃ ಮಿತ್ಯನಿಗೂ ಹಿರಿಯನಿಗೂ ಇರುವ ಜಗಳದ ತೀರ್ಮಾನಕ್ಕೋಸ್ಕರವೋ ಏನೋ. ಇಲ್ಲಿಯೂ ತಂದೆ ಮಕ್ಕಳಿಗೆ ವಿರೋಧ ಇಲ್ಲದೆ ಇಲ್ಲ. ತನ್ನ ಪಾಂಡಿತ್ಯ, ವಿಚಾರಪರತ್ವಗಳಿಂದಲೇ ತಾನು ಆತನಿಗಿಂತ ಭಿನ್ನನೆಂದು ತೋರಿಸಿಕೊಳ್ಳುವ ಸ್ವತಂತ್ರವಾದ ವಿರೋಧ ಮಾರ್ಗವನ್ನು ಐವಾನ ಅವಲಂಬಿಸಿರುತ್ತಾನೆ. ಅವನೂ ತಂದೆಯನ್ನು ದ್ವೇಷಿಸುವವನೇ. ಮೂರನೆಯ ಅಲ್ಯೋಷನಿಗೆ ಮೊದಲು ಮನೆಯಲ್ಲಿ ಬೇರೊಬ್ಬ ತರುಣನಿದ್ದಾನೆ. ಅವನೇ ದಾಸೀಪುತ್ರನಾದ ಸ್ಮರ್ಡಿಕೋವ. ಈತ ನರನಲ್ಲ, ಒಂದು ನೀಚ ನರಿ. ಈತನಿಗೆ ಅಪಸ್ಮಾರ ಬೇರೆ ಇದೆ. ಅದು ಅನುಕೂಲಕ್ಕೊಬ್ಬಣ್ಣನಂತೆ ಬಯಸಿದಾಗ ಬರುತ್ತದೆ. ಅಲ್ಯೋಷನ ಮಾರ್ಗವೇ ಬೇರೆ. ಅವನು ಪೊಳ್ಳು ಭಕ್ತಿಯನ್ನು ಪ್ರದರ್ಶಿಸುವ ಡಾಂಭಿಕನೂ ಅಲ್ಲ, ಯಾರಿಗೂ ಅರ್ಥವಾಗದಂತೆ ವ್ಯವಹರಿಸುವ ರಹಸ್ಯವಾದಿ (Mystic)ಯೂ ಅಲ್ಲ. ಮಾನವಪ್ರೇಮವು ಅವನ ಜೀವನದ ಪ್ರಮುಖ ಧರ್ಮ. ಆದುದರಿಂದ ಕರಮಜೋವ ಕುಟುಂಬದ ಉದ್ವೇಗಪೂರಿತವಾದ ಜೀವನ ಪ್ರವಾಹದಲ್ಲಿ ಅವನು ಕೈತೊಳೆಯಲಾರ, ಮೈ ಸೋಕಿಸಲಾರ. 'ತಪ್ಪಿ ಹುಟ್ಟಿದವನು' ಎಂಬ ಮಾತು ಅಲ್ಯೋಷನಿಗೆ ಯಥಾರ್ಥ. ಜಗತ್ತಿನ ಪಾಪದಿಂದಲೂ, ಕ್ರೌರ್ಯನೈಷ್ಠುರ್ಯಗಳಿಂದಲೂ ಅತಿದೂರದಲ್ಲಿರಬೇಕೆಂದು ಬಯಸಿ ಗುರುಮಠವನ್ನು ಸೇರಲು ಆತ ಇಚ್ಛಿಸುವನು. ಕರಮಜೋವ

ಚಿತ್ತವೃತ್ತಿಗೆ ಬಲುದೂರದಲ್ಲಿರುವ ಧೋರಣೆಯನ್ನು ಅವನು ಸ್ವೀಕರಿಸಲು ಥಕ್ಕನೆ ಸಾಧ್ಯವಾಗುವುದಿಲ್ಲ. ಅವನು ತನ್ನ ಸ್ವಭಾವಕ್ಕುಚಿತವಾದ ಧರ್ಮವನ್ನು ಅವಲಂಬಿಸಲೆಳಸಿದರೂ ಕರಮಜೋವ ಕುಟುಂಬಕ್ಕೆ ಅಂಟಿದ ಒಂದು 'ಸ್ವಧರ್ಮ'ವಿಲ್ಲವೇ?—ಅದರ ವರ್ತುಲದಲ್ಲಿ ಅವನು ನಡೆಯಲೇ ಬೇಕು. ಭಗವಾನ್ ಬುದ್ಧನು ಎಂದಂತೆ ಜಗತ್ತಿನಲ್ಲಿ ಹುಟ್ಟಿದವನು ನರಳಿಕೆಯ ತಿರುಗಣೆಯಲ್ಲಿ ತಿರುಗಲೇ ಬೇಕು. ಕರಮಜೋವ ಕುಟುಂಬದಲ್ಲಿ ಜನಿಸಿದವನು ಆ ಪರಿವಾರದ ಕಷ್ಟಗಳಲ್ಲಿ ಒಂದಲ್ಲ ಒಂದು ಪರಿಯಿಂದ ಭಾಗಿಯಾಗಲೇ ಬೇಕು. ಅಲ್ಯೋಷ ಇದಕ್ಕೆ ಹಿಂಜರಿಯುವುದಿಲ್ಲ. ಎಂತೆಂಥ ಕಠಿನ ಸಂದರ್ಭಗಳಲ್ಲಿಯೂ ತನ್ನ ಪಾತ್ರವನ್ನು ಅತಿ ಸಮರ್ಪಕವಾಗಿ ನಿರ್ವಹಿಸುತ್ತಾನೆ. ಆದರೆ ಯಾರನ್ನೂ ವಿಮರ್ಶೆಮಾಡುವ ಗೋಜಿಗೆ ಹೋಗದೆ, ಟೀಕಿಸದೆ, ಪರನಿಂದೆ ಗೈಯದೆ, ಅಣ್ಣಂದಿರ ವಿಚಿತ್ರ ವರ್ತನೆಯನ್ನು ತಾಳಿಕೊಂಡು ಬಾಳುವನು. ಮನಸ್ಸಿನಲ್ಲಿ ಎಷ್ಟು ವೇದನೆ ತುಂಬಿದ್ದರೂ ಅದನ್ನು ಹೊರಗೆ ತೋರಿಸುವವನಲ್ಲ. ತಂದೆಯ ಕಲುಷಿತ ಜೀವನದ ಅತಿರೇಕಗಳನ್ನು ನೋಡಲಾಗದಿದ್ದರೆ ಅಲ್ಲಿಂದೆದ್ದು ಹೊರಟನೇ ವಿನಾ ಸಿಟ್ಟಿಂದು ವಿರೋಧಿಸಿ ಆಡಿದವನಲ್ಲ, ಬೇಕೆಂದರೂ ಆಡಲಾರ. ಅಂಥ ಜೀವನಸಂಸ್ಕಾರ ಆತನದು. ಚಿಕ್ಕಂದಿನಿಂದಲೂ ಅವನ ಸ್ವಭಾವಕ್ಕೆ ಅಂಟಿಕೊಂಡ ಸೌಷ್ಠವ, ಮಾರ್ದವ, ಋಜುತ್ವಗಳ ಫಲವಾಗಿ ಆತ ಇಷ್ಟು ಸುಸಂಸ್ಕೃತವಾಗಿ ವರ್ತಿಸುವನು. ಡಾಸ್ಟೊವಸ್ಕಿ ಅವನ ಬಗ್ಗೆ ಹೇಳಬೇಕಾದ್ದನ್ನು ಒಂದು ಪಾತ್ರದ ಬಾಯಿಯಿಂದ ನುಡಿಸಿದ್ದಾನೆ. ಇಂಥವರ ಕುರಿತು ಇದಕ್ಕಿಂತ ಹೆಚ್ಚು ಯಾರೂ ಹೇಳಲಾರರು, ಹೇಳಬೇಕಾಗಿಯೂ ಇಲ್ಲ: "ಹತ್ತು ಲಕ್ಷ ಜನವಸತಿಯುಳ್ಳ ಒಂದು ನಗರದಲ್ಲಿ ಈತನು ಕಾಸಿಲ್ಲದೆ ಅಲೆಯುವಂತಾದರೂ ಈತ ಉಪವಾಸ ಬೀಳನು. ಇವನ ಮುಖವನ್ನು ಒಮ್ಮೆ ನೋಡಿದವರು ಕೂಡಲೇ ಔತಣಕ್ಕೆ ಕರೆದಾರು. ಅವರು ಕರೆಯದಿದ್ದರೆ ಇವನೇ ಅವರ ಆಶ್ರಯವನ್ನು ಒಂದು ಮಾತಿನಿಂದ ಸಂಪಾದಿಸಿಯಾನು. ಅವನಿಗೆ ಏನನ್ನಾದರೂ ಕೊಟ್ಟವರಿಗೆ ಕೊಡುವ ಕಷ್ಟ ಸರ್ವಥಾ ಮರವೆಯಾಗಿ ಬಹುಶಃ ತಾವೇ ಅವನಿಂದ ಏನೋ ಮಹತ್ತನ್ನು ಪಡೆಯುತ್ತಿದ್ದೇವೆಂಬ ಅರಿವು ಉಂಟಾಗಬಹುದು." ಅಲ್ಯೋಷನ ಚಿತ್ರದಲ್ಲಿ ವಿರಕ್ತಿ, ಸಂಯಮ, ತಪಸ್ಸು, ಶಾಂತಿ ತುಂಬಿ ತುಳುಕುವುದು. ಮಾನವರಲ್ಲಿ ದೈವತ್ವವನ್ನರಸಲು ಅಧ್ಯಾತ್ಮವಾದಿಗಳು ಹೇಳುವ ಶೀಲಮಾರ್ಗವನ್ನು ಅನುಸರಿಸುವ ಈ ಮಹಾವ್ಯಕ್ತಿ ಜಡ ಪ್ರಪಂಚದ ಅಧ್ವರ್ಯುಗಳ ಮನಸ್ಸಿಗೆ ಬಾರದಿದ್ದರೂ ಮಾನವಕುಲದ ಉದ್ಧಾರಕ್ಕೆ ಅವನ ಮಾರ್ಗವೇ ಮಾರ್ಗವೆಂಬುದು ನಮಗೆ ಖಚಿತವಾಗುತ್ತದೆ.

ಪ್ರಪಂಚವು ಇಂದು ಔದ್ಯಮಿಕ ನಾಗರಿಕತೆಯನ್ನೊಪ್ಪಿಕೊಂಡುದರ ದೆಸೆಯಿಂದ ಬಹಳ ಬಿಗುಪುಳ್ಳ ಕ್ರೌರ್ಯಕ್ಕೆ ಅಡಿಯಾಳಾಗಿ ನರಳುತ್ತಿರುವುದನ್ನು ನಾವು ಕಾಣುತ್ತಿದ್ದೇವೆ. ಕಾರ್ಯಕಾರಣಗಳ ಸಂಕೀರ್ಣ ವಿವೇಚನೆಯಲ್ಲಿ ಕಾಲಹರಣ ಮಾಡದೆ ನಮ್ಮನಮ್ಮ ಪರಿಮಿತ ಕ್ಷೇತ್ರದಲ್ಲಿ ಅಹಿಂಸೆಯಿಂದಲೂ ಶಾಂತತೆಯಿಂದಲೂ ವರ್ತಿಸುವುದೂ, ಸಮಾಜದ ನೋವಿಗೆ ಲೆಪ್ಪಹಚ್ಚುವುದೂ ಪ್ರತಿ ವ್ಯಕ್ತಿಯಿಂದಲೂ ಆಗಬೇಕಾದ ಕೆಲಸ. ಇದನ್ನೇ 'ಕರಮಜೋವ ಸೋದರರ' ಸಂದೇಶವೆಂಬುದಾಗಿ ನಾವು ತಿಳಿಯಬಹುದು. ಈ ತತ್ತ್ವವನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಅಳವಡಿಸಿಕೊಂಡವನೇ ಅಲ್ಯೋಷ. 'ಕರಮಜೋವ ಸ್ವಭಾವ'ದ ಕ್ರೂರತನವನ್ನು ತಗ್ಗಿಸಲು ಅಲ್ಯೋಷ ಪದೇಪದೇ ಯತ್ನಿಸುತ್ತಾನೆ. ಗುರುಮಠದಲ್ಲಿ ಕರಮಜೋವ ಕುಟುಂಬದವರೆಲ್ಲ ಜತೆಗೂಡಿದಾಗ ನಮಗೆ ಕೊಲೆಯ ಮುನ್ಸೂಚನೆ ಸಿಗುತ್ತದೆ. ಅಲ್ಲಿ ಗುರುಗಳ ಮುಂದೆ ತಂದೆ ಮತ್ತು ಅಣ್ಣ ಮಿತ್ಯನ ಅಸದ್ವರ್ತನೆಗಳನ್ನು ನಯವಾಗಿಸುವ ಕೆಲಸ ಅಲ್ಯೋಷನ ಪಾಲಿಗೆ ಬರುತ್ತದೆ. ಎರಡನೆಯ ಗ್ರುಷೆಂಕಾ ಘಟನೆಯಲ್ಲಿ ಅಲ್ಯೋಷ ಮಧ್ಯಸ್ಥಿಕೆ ವಹಿಸುವ ಕಾಲ ಬರುತ್ತದೆ. ಹಣದ ಲೇವಾದೇವಿಯನ್ನು ಇತ್ಯರ್ಥಮಾಡುವ ಪ್ರಸಂಗ ಬರುತ್ತದೆ. ಗ್ರುಷೆಂಕಾಳ ಪ್ರಣಯಕ್ಕೆ ತಂದೆ ಮತ್ತು ಮಿತ್ಯ ಪ್ರತಿಸ್ಪರ್ಧಿಗಳು. ೩೦೦೦ ರೂಬಲ್ ತೆತ್ತವರಿಗೆ ಆಕೆ ವಶವಾಗುವಳು. ಮಿತ್ಯನ ಕೈಯಲ್ಲಿ ಅಷ್ಟು ಹಣವಿಲ್ಲ. ಇರಬೇಕಾಗಿತ್ತೆಂದು ಅವನ ವಾದ. ತಂದೆ ಹಂಚಿಕೆ ಹೂಡಿ ಆ ಮೊತ್ತವನ್ನು ತನ್ನಿಂದ

ದೋಚಿ ಗ್ರುಷೆಂಕಳನ್ನು ವಶಪಡಿಸಿಕೊಳ್ಳುವನಲ್ಲಾ ಎಂದು ದ್ವೇಷ. ಈ ಸಂಘರ್ಷವು ತಾರಕಕ್ಕೆ ಹೋಗದಂತೆ ಅಲ್ಯೋಷನೇ ನೋಡಿಕೊಳ್ಳಬೇಕು. ಶ್ರೀಮಂತೆ ಕೆಟರಿನಾ ಒಮ್ಮೆ ಮಿತ್ಯನನ್ನೂ, ಮತ್ತೊಮ್ಮೆ ಐವಾನನನ್ನೂ ಪ್ರೀತಿಸುವಳು. ಹೃದಯದಲ್ಲಿ ಐವಾನನನ್ನೇ ನಿಲಿಸಿಕೊಂಡರೂ ತೋರಿಕೆಗೆ ಆಟವಾಡುವಳು. ಇಲ್ಲಿಯೂ ಮಿತ್ಯನ ದೌತ್ಯವನ್ನು ವಹಿಸಿಕೊಂಡು ಅಲ್ಯೋಷನೇ ಆಕೆಯನ್ನು ನೋಡಬೇಕು. ಪತಿತನಾದ ಮಿತ್ಯನ ಜೀವನವು ಆಕೆಗೆ ಹೀನವೆನಿಸದಂತೆ ಅಲ್ಯೋಷನು ಪ್ರಯತ್ನಿಸಬೇಕು ಏಕೆಂದರೆ ಮಿತ್ಯನಿಗೆ ಅಲ್ಯೋಷನಿಗಿಂತ ಬೇರೆ ಹತ್ತಿರದ ಬಂಧುವಿಲ್ಲ. ಅಲ್ಯೋಷನಿಗೆ ಪತಿತರೂ ಪಾವನರಾದ್ದರಿಂದ ಆತ ಯಾವ ವಿನಂತಿಗೂ ಸಿದ್ಧನೇ. 'ಕರಮಜೋವ ಸೋದರರ'ಲ್ಲಿ ಬರುವ 'ಹುಡುಗರು' ಎಂಬ ಒಂದು ಚಿತ್ರ ಪ್ರಪಂಚದ ಸಾಹಿತ್ಯದಲ್ಲೇ ಅತ್ಯಂತ ಹೃದಯವಿದ್ರಾವಕವಾದ್ದು. ತಂದೆಯ ಮೇಲೆ ಸೇಡು ತೀರಿಸಿಕೊಳ್ಳುವ ಹವಣಿಕೆಯಲ್ಲಿ ಮಿತ್ಯನು ಚಿಕ್ಕ ಬಾಲಕನೊಬ್ಬನ ದುರಂತ ಮೃತಿಗೆ ಕಾರಣನಾಗಿದ್ದಾನೆ. ಮೂಕಪ್ರಾಣಿಯಾದ ನಾಯಿ ಮತ್ತು ನಿಷ್ಪಾಪ ಬಾಲಕ ಹೀಗೆ ಎರಡೆರಡು ಮರಣಗಳ ಪ್ರಾಯಶ್ಚಿತ್ತಮಾಡಲು ಅಲ್ಯೋಷನು ಮುಂದಾಗುತ್ತಾನೆ. ಕರಮಜೋವ ಪರಿವಾರದ ಪಾಪದ ಹೊರೆಯನ್ನಿಳಿಸಲು ಸಂತತವಾಗಿ ಯತ್ನಿಸುತ್ತಾನೆ.

ಏನು ಮಾಡಿದರೂ ತಂದೆ ಕರಮಜೋವನ ಕೊಲೆಯ ದುರ್ಘಟನೆ ತಪ್ಪುವುದಿಲ್ಲ. ಕೊಲೆಗೆ ಹಿಂದಿನ ದಿನಗಳಲ್ಲಿ ಕಂಡಕಂಡವರೊಡನೆ ಮಿತ್ಯ ತಾನು ತಂದೆಯನ್ನು ಕೊಲ್ಲದಿರುವುದಿಲ್ಲವೆಂದು ಶಪಥ ಮಾಡುತ್ತಿದ್ದುದರಿಂದ ಅವನ ಮೇಲೆ ಸಂದೇಹಬೀಳುವುದು ಕಷ್ಟವಾಗುವುದಿಲ್ಲ. ಕೊಲೆಯ ರಾತ್ರಿ ತೋಟದ ಬಾಗಿಲಿಂದ ಬಂದು, ತೋಟಗಾರನನ್ನು ಹಿತ್ತಾಳೆಯ ಹಿಡಿಕೆಯಿಂದ ಹೊಡೆದು, ತಂದೆ ದುಡ್ಡೆಣಿಸುವುದನ್ನು ಕಿಟಕಿಯಿಂದ ನೋಡಿದ್ದನ್ನು ಒಪ್ಪಿಕೊಂಡರೂ ಮಿತ್ಯ ತಂದೆಯ ಕೊಲೆಯನ್ನೊಪ್ಪಿಕೊಳ್ಳಲಾರನು. ಮನೆಯೊಳಗಿದ್ದ ಎರಡನೆಯವನೆಂದರೆ ಸ್ಮರ್ಡಿಕೋವ ಮಾತ್ರ. ಅವನು ತಪಾಸಣೆಯ ಸಮಯ ಅಪಸ್ಮಾರಕ್ಕೆ ತುತ್ತಾಗಿ ಬಿದ್ದಿರುತ್ತಾನೆ. ಆದ್ದರಿಂದ ಅವನ ಮೇಲಿನ ಸಂಶಯ ತನ್ನಿಂದ ತಾನೇ ಹಿಂಜರಿಯುತ್ತದೆ. ಕೊಲೆಯ ಜೊತೆಗೆ ೩೦೦೦ ರೂಬಲ್ ಹಣವೂ ಕಳವಾಗಿರುತ್ತದೆ. ತಂದೆ ತನ್ನಿಂದ ದೋಚಿದನೆಂದು ಮಿತ್ಯ ಊರೆಲ್ಲ ಸಾರುತ್ತಿದ್ದ ಹಣವೂ ಇಷ್ಟೇ. ಅಲ್ಲದೆ ಕೊಲೆಯ ರಾತ್ರಿ ಗ್ರುಷೆಂಕಳ ಜತೆಗೆ ವಿಲಾಸಕ್ಕೋಸ್ಕರ ಈ ಮೊತ್ತದ ಅರ್ಧದಷ್ಟು ಹಣವನ್ನು ಪೋಲುಮಾಡುತ್ತಾನೆ. ಹಗಲಿನಲ್ಲಿಲ್ಲದ ಹಣ ರಾತ್ರಿ ಎಲ್ಲಿಂದ ಬಂತು? ಕೆಟರೀನಳಿಂದ ಸಾಲಪಡೆದೆನೆಂದು ಮಿತ್ಯ ಎಷ್ಟು ಹೇಳಿದರೂ ಕಚೇರಿಯಲ್ಲಿ ಅದನ್ನು ನಂಬುವುದಿಲ್ಲ. ಆದುದರಿಂದ ಮಿತ್ಯನೇ ಕೊಲೆಗಾರನೆಂದು ಕೋರ್ಟಿನಲ್ಲಿ ಸಿದ್ಧವಾಗುತ್ತದೆ. ಆದರೆ ಕೊಂದವನು ಬೇರೆಯೇ. ಸ್ಮೃತಿ ತಪ್ಪಿ ಬಿದ್ದ ಸ್ಮರ್ಡಿಕೋವ! ಇದು ಐವಾನನ ಹೊರತು ಯಾರಿಗೂ ತಿಳಿದಿರುವುದಿಲ್ಲ. ಏಕೆಂದರೆ ವಿಚಾರಣೆಯ ಹಿಂದಿನ ದಿನ ಸ್ಮರ್ಡಿಕೋವ ೩೦೦೦ ರೂಬಲನ್ನು ಅವನಿಗೆ ಕೊಟ್ಟು ತಾನೇ ಕೊಲೆಗಾರನೆಂದು ಐವಾನನ ಮುಂದೆ ಒಪ್ಪಿಕೊಳ್ಳುತ್ತಾನೆ. ಅಲ್ಲಿಂದ ಐವಾನನ ಧರ್ಮಸಂಕಟವು ಆರಂಭವಾಗುವುದು. ಎಷ್ಟು ಯೋಚಿಸಿದರೂ ಸ್ಮರ್ಡಿಕೋವ ತನ್ನ ಸ್ವಂತಕ್ಕಲ್ಲದೆ, ತನಗೋ (ಐವಾನನಿಗೆ) ಸ್ಕರವೇ ತಂದೆಯನ್ನು ಪರಲೋಕಕ್ಕಟ್ಟಿರಬೇಕೆಂಬ ಊಹನೆಯನ್ನು ಐವಾನ ತನ್ನ ಹೃದಯದಿಂದ ಹೊಡೆದೋಡಿಸಲು ಸಮರ್ಥನಾಗುವುದಿಲ್ಲ. ಸ್ಮರ್ಡಿಕೋವ ಜಾಣ. ತನ್ನ ಯಾವ ನಡೆಯಿಂದಲೋ, ನುಡಿಯಿಂದಲೋ ತಾನು ತಂದೆಯ ಮರಣವನ್ನಪೇಕ್ಷಿಸುವುದನ್ನು ಕಂಡುಹಿಡಿದನೋ, ಹೇಗೂ ತಾನು ಕೊಲೆಪಾತಕಕ್ಕೆ ಪಾಲುಗಾರನಾದೆನಲ್ಲಾ ಎಂಬ ಕೊರಗಿನಿಂದ ಐವಾನ ಬಾಧಿತನಾಗುತ್ತಾನೆ. ಅದರಿಂದ ಜನಿಸಿದ ವಿರಕ್ತಿ, ತಾನು ಪಾಪಿಯೆಂಬ ಅರಿವು ಐವಾನನನ್ನು ಕೆಟರೀನಳ ಮೋಹದ ಬಲೆಯಿಂದ ದೂರ ಸರಿಸುತ್ತದೆ. ಕೆಟರೀನಳ ವಿಶುದ್ಧ ಪ್ರೇಮಕ್ಕೆ ತಾನು ಅನರ್ಹನಾದ್ದರಿಂದ ಅವಳ ಕಣ್ಣಿಗೆ ಬೀಳಬಾರದೆಂಬ ಹಂಬಲದಿಂದ ಐವಾನ ಮೋಹಪಾಶವನ್ನು ಕಿತ್ತೊಗೆದು ದೂರದೇಶಕ್ಕೆ ಪಯಣಿಸುತ್ತಾನೆ. ಒಬ್ಬ ಸೋದರನ ವರ್ತನೆ ಇನ್ನೊಬ್ಬನ ಮೇಲೆ ಪ್ರತಿಫಲಿಸುವುದು ಈ ಮಹಾ

ಕಾದಂಬರಿಯ ಒಂದು ಲಕ್ಷಣ. ಐವಾನನ ಪರದೇಶಗಮನದಿಂದ ಕೆಟರೀನಳ ಎದೆ ಒಡೆಯುತ್ತದೆ. ಐವಾನನಿಲ್ಲವೆಂದಾದಾಗ ಆಕೆಗೆ ಅವನ ಪ್ರೇಮದ ಬೆಲೆ ತಿಳಿಯುತ್ತದೆ. ಎಲ್ಲಕ್ಕೂ ಮಿತ್ಯನೇ ಮೂಲವೆಂದು ಭ್ರಮಿಸಿ ಆಕೆ ಮಿತ್ಯನ ವಿರುದ್ಧ ಸಾಕ್ಷಿ ಹೇಳುತ್ತಾಳೆ. ಮಿತ್ಯನಿಗೆ ಸೈಬೇರಿಯದ ದಂಡನೆಯಾಗುತ್ತದೆ. ಗ್ರುಷೆಂಕಳಿಗೂ ಅದೇ ಕೆಟರೀನಳ ಹಣವನ್ನು ವಾಪಸು ಮಾಡದ್ದರಿಂದ ತಾನು ದಂಡನೆಗರ್ಹನೇ ಹೊರತು ತಂದೆಯ ಕೊಲೆಗಾಗಿ ಸರ್ವಥಾ ಅಲ್ಲವೆಂದು ಮಿತ್ಯ ಕೊನೆತನಕವೂ ಸಾಧಿಸುತ್ತಾನೆ. ಕೆಟರೀನಳಿಗೆ ಮಾಡಿದ ದ್ರೋಹಕ್ಕೆ ಸೈಬೇರಿಯಾ ಕಡಮೆಯಾಯಿತು ಎಂದು ಅವನ ಎಣಿಕೆ. ಆದರೇನು, ಬಂದದ್ದು ಬರಲಿ, ಗ್ರುಷೆಂಕಾ ಜತೆಯಲ್ಲಿ ಇರುತ್ತಾಳಲ್ಲ ಎಂಬುದರಿಂದ ತನಗಾದ ದಂಡನೆಯನ್ನು ಪರಮಸಂತೋಷದಿಂದ ಸ್ವೀಕರಿಸುತ್ತಾನೆ ಸರಳಜೀವಿ ಮಿತ್ಯ.

ಸಾವಿರ ಪುಟಸಂಖ್ಯೆಯುಳ್ಳ ಈ ಕೃತಿಯ ಹೊರಗಿನ ಹಂದರ ಇಷ್ಟೇ. ಆದರೆ ಒಳಗಿನ ಹೂರಣ ವಿಚಾರ ಮಾಡಿದಷ್ಟೂ ಅಕ್ಷಯವಾಗಿದೆ. ಫಾದರ ಜೊಸೀಮನ ಆತ್ಮಕಥೆ ಲೋಕದಲ್ಲಿ ಯಾವ ಪರಿಯ ಸಂಸ್ಕಾರದಿಂದ ಸಾಧುಸಂತರನ್ನು ಪಡೆಯಬಹುದು ಎಂಬುದನ್ನು ಚಿತ್ರಿಸುತ್ತದೆ. ಜೊಸೀಮ ಅಲ್ಯೋಷನ ಒಂದು ಪರಿವರ್ಧಿತ ಸಂಸ್ಕರಣವೆಂದರೂ ಸಲ್ಲುವುದು. ಅದೇ ಶಾಂತಿ, ಅದೇ ಸೌಜನ್ಯ, ಅದೇ ಮಮಕಾರರಹಿತ ಸಾಧುಜೀವನ ಇಲ್ಲೂ ನಡೆದಿದೆ. ತತ್ತ್ವಗಳನ್ನು ಆದರ್ಶಗಳನ್ನು ತುಂಬಿಕೊಂಡು ಬದುಕುವ ಈ ಪ್ರಬುದ್ಧ ಜೀವಗಳ ರಚನೆ ಡಾಸ್ಟೊವಸ್ಕಿಯ ಅದ್ಭುತ ಕೌಶಲಕ್ಕೆ ನಿದರ್ಶನ. ಮಿತ್ಯನ ವಿಚಾರಣೆಯ ಸಂದರ್ಭಲ್ಲಿ ನಡೆಯುವ ದೀರ್ಘವಾದ ತಾತ್ತ್ವಿಕ ಚರ್ಚೆ ಡಾಸ್ಟೊವಸ್ಕಿಯ ಹೃದಯವನ್ನು ಮಥಿಸಿ ಹೊರಬಂದ ವಿಚಾರವಾಹಿನಿ. ಇದಕ್ಕೆ ಹಿಂದಿನ 'ಪ್ರೋ ಎಂಡ್ ಕೊಂಟ್ರಾ' ಎಂಬಧ್ಯಾಯದಲ್ಲಿ ಸತ್ಯ-ಅಸತ್ಯ, ನ್ಯಾಯ-ಅನ್ಯಾಯ, ಪಾಪ–ಪುಣ್ಯದ ಸಮಗ್ರ ವಿಮರ್ಶೆ ಇದೆ. ಅದರಲ್ಲಿ ಐವಾನ ತನ್ನ ನಾಸ್ತಿಕ್ಯಕ್ಕೆ ಕಾರಣಗಳನ್ನು ಕೊಡುತ್ತಾನೆ. ಐವಾನ ದೇವರನ್ನಲ್ಲ ಈ ದೇವನಿರ್ಮಿತವೆಂದೆನಿಸಿಕೊಂಡಿರುವ ಹಿಂಸ್ರಸೃಷ್ಟಿಯನ್ನು ಅಲ್ಲಗಳೆಯುತ್ತಾನೆ. ತನ್ನ ನೆರೆಯಾತನನ್ನು ಪ್ರೀತಿಸುವುದು ಮನುಷ್ಯನಿಗೆ ಸಾಧ್ಯವಲ್ಲದ ಕಾರ್ಯ. ದೇವಪುತ್ರನಾದ ಏಸುಪ್ರಭು ಕುಷ್ಠರೋಗಿಯ ಉಪಚಾರ ಕೈಗೊಂಡನೆಂದು ಮನುಜರಾದ ನಾವು ಮಾಡಲಾರೆವು. ಪ್ರಪಂಚದಲ್ಲಿ ಪಾಪವು ಸರ್ವವ್ಯಾಪಿಯಾಗಿರುವುದು ವಸ್ತುಸ್ಥಿತಿ. ದೊಡ್ಡವರಾದ ಮೇಲೆ ಎಲ್ಲರೂ ಪಾಪಮಾಡುವುದರಿಂದ ಅವರು ನರಳಿದರೆ ಅದರಲ್ಲಿ ತಪ್ಪಿಲ್ಲ. ಆದರೆ ಏನೊಂದೂ ಪಾಪ ವೆಸಗದ ಹಸುಗೂಸುಗಳ ನರಳಿಕೆಗೆ ಕಾರಣವೇನು? ಅವು ಮಾಡಿದ ಪಾಪವೇನು? ಸ್ವರ್ಗದ ಕಟ್ಟಳೆಯನ್ನು ಮೀರಿ ಹಣ್ಣುತಿಂದ ತಾತಂದಿರ ಪಾಪಕ್ಕೆ ಅಬೋಧ ಶಿಶುಗಳು ಬಲಿಯಾಗಬೇಕೆ? ಇದು ದೇವರ ನ್ಯಾಯವೇ? ಬಲ್ಗೇರಿಯದಲ್ಲಿ ತುರುಕರು ನಿರ್ಬೋಧೆ ಶಿಶುಗಳನ್ನು ಅವುಗಳ ತಾಯಂದಿರ ಕಣ್ಣಮುಂದೆಯೇ ಕೊಲೆಮಾಡಿದರಲ್ಲಾ ಇದರಲ್ಲಿ ಯಾವ ಪ್ರೇಮಸಾಕ್ಷಾತ್ಕಾರವಿದೆ? ಮನುಷ್ಯನು ತನ್ನನ್ನು ತಾನೇ ಕನ್ನಡಿಯಲ್ಲಿ ನೋಡಿಕೊಂಡೇ ಸೈತಾನನನ್ನು ಸೃಷ್ಟಿಸಿದ್ದಲ್ಲವೇ? ಸಾಮಾಜಿಕ ಕ್ರೌರ್ಯದ ಬಗ್ಗೆ ಐವಾನ ಹೇಳುವ ಕೆಲವು ಕತೆಗಳು ಸ್ವಾರಸ್ಯವಾಗಿವೆ. ಸ್ವಿಝರ್ಲೆಂಡಿನಲ್ಲಿ ಒಬ್ಬ ಬಾಲಕ ಕಳ್ಳನಾಗಿ ಬಾಳಿ ಕೊನೆಗೆ ಸೆರೆಬೀಳುತ್ತಾನೆ. ಅವನಿಗೆ ಮರಣಾಂತ ದಂಡನೆಯೇ ವಿಧಿಸಲ್ಪಡುತ್ತದೆ. ಮರಣಕ್ಕೆ ಮುನ್ನ ಧರ್ಮಗುರುಗಳು ಅವನ ಸಮೀಪಕ್ಕೆ ಬಂದು 'ನೀನು ದೇವರ ಬಳಿಗೆ ಹೋಗುತ್ತೀ' ಎನ್ನುತ್ತಾರೆ. ದೇವರದಯೆ ದೊರಕಿದವನನ್ನು ಗಲ್ಲಿಗೇರಿಸುವುದು ಮನುಷ್ಯರಿಗೆ ಹೊರತು ಮೃಗಗಳಿಗೆ ಅಶಕ್ಯವೆಂದು ಐವಾನ ಈ ಕಥೆಯ ಮೇಲೆ ಟೀಕೆಯ ಪಟ್ಟೆ ಹಚ್ಚುತ್ತಾನೆ. ಶಿಕ್ಷಿತರಾದ ತಂದೆಮಕ್ಕಳು ತಮ್ಮ ಮಗುವಿನ ಬುದ್ಧಿಯನ್ನು ತಿದ್ದಲು ರೆಂಬೆಯಿಂದ ಹೊಡೆದು, ಮಗುವಿನ ಪಕ್ಷದಿಂದ ಯಾರೋ ಕೋರ್ಟಿನಲ್ಲಿ ವಾದಿಸಿದಾಗ, 'ಇದು ಪ್ರತಿದಿನವೂ ಪ್ರತಿ ಮನೆಯಲ್ಲೂ ನಡೆಯುವ ಘಟನೆಯಾದ್ದರಿಂದ ಇದನ್ನು ಕೋರ್ಟಿನ ಬಾಗಿಲಿಗೆ ತಂದದ್ದೇ ಅನ್ಯಾಯ' ಎಂಬ ತೀರ್ಪು, ಆ ತೀರ್ಪನ್ನು ಕೇಳಿ ನಗುವ ಸಮಾಜ ಈ ದೈವಸೃಷ್ಟಿಯ ಎಂಥ ವಿಕಟ, ವಿಕೃತ ಚಿತ್ರಣ! ತಂದೆತಾಯಿಗಳು ಕೂಡ ತಮ್ಮ ಮಕ್ಕಳ ಬಗ್ಗೆ ದೆವ್ವಗಳಂತೆ ವರ್ತಿಸಬಹುದೆಂಬುದಕ್ಕೆ

ತಂದೆತಾಯಿಗಳಿಂದ ಹೊರತಳ್ಳಲ್ಪಟ್ಟು ಚಳಿಯಿಂದ ಬೊಬ್ಬಿಡುವ ಒಂದು ಮಗುವಿನ ಉದಾಹರಣೆ ಬರುತ್ತದೆ. ಸಾಂಸಾರಿಕ ಕಟ್ಟುಕಟ್ಟಳೆಗಳಿಗೂ ಮೇಲಾಗಿ, ಅವನ್ನು ತತ್ತಳ ತುಳಿಯಬಲ್ಲ ಒಂದು ಭೂತವು ಮನುಷ್ಯ ಹೃದಯದಲ್ಲಿ ವಾಸಮಾಡಿರುವುದಿಲ್ಲವೆ? ಬಾಲಕನ ಮೇಲೆ ಬೇಟೆನಾಯಿಗಳನ್ನೋಡಿಸಿ ಅವು ಆ ಕೋಮಲ ಕಳೇಬರವನ್ನು ಚೂರುಚೂರಾಗಿ ಹರಿದು ತಿನ್ನುವ ದೃಶ್ಯವನ್ನು ತಾಯಿಗೆ ತೋರಿಸುವ ನಿವೃತ್ತ ಸೇನಾಪತಿಯ ಬೀಭತ್ಸ ಚಿತ್ರಣ ಕೊನೆಯದು. ಇಂಥ ಅಸುರನನ್ನು ಏನು ಮಾಡಬೇಕು? ಜೀವದಿಂದಿಡಬೇಕೆ? (ಅಲ್ಯೋಷನೂ ಅವನ ಮರಣ ದಂಡನೆಗೆ ಸಹಿಮಾಡುತ್ತಾನೆ.) ಆದರೆ ಒಂದು ಕ್ರೌರ್ಯದಿಂದ ಹಿಂದಿನ ಕ್ರೌರ್ಯ ಮಾಸುವುದೆ? ಈ ಬಗೆಯ ವಿಚಾರ ತರಂಗಗಳು ಐವಾನನನ್ನು ತಂದು ಮುಟ್ಟಿಸುವ ದಡ ಇದು: "ನಾನೊಬ್ಬ ಯಃಕಶ್ಚಿತ್ ಮನುಷ್ಯನಾದರೂ ಈ ಮಹಾ ವಿಶ್ವವು ಈ ರೀತಿ ಏಕೆ ಏರ್ಪಟ್ಟಿರಬೇಕು? ಇಷ್ಟೊಂದು ನರಳಿಕೆಗೆ ಯಾರೂ ಹೊಣೆಯಲ್ಲವೆ? ಕಾರಣದಿಂದ ಕಾರ್ಯ, ಮೇಲೇರಿದ್ದು ಕೆಳಗಿಳಿಯಬೇಕು ಮುಂತಾದ ಜಡಪ್ರಪಂಚದ ನಿಯಮಗಳಿಂದ ಏನು ಉಪಯೋಗ? ನ್ಯಾಯವು ಕಾಣದೆ ಹೋದಲ್ಲಿ ಮನುಷ್ಯನು ಬದುಕಿ ಫಲವೇನು? ನಾನಂತೂ ಬಾಳೆಲೊಲ್ಲೆ. ಬರುವ ಜನ್ಮದ ಸಾಫಲ್ಯ ನನಗೆ ಬೇಡ. ನನ್ನ ಕಣ್ಣಮುಂದೆಯೇ ನ್ಯಾಯ ನಡೆಯಲಿ. ಹುಲಿಯೂ ಜಿಂಕೆಯೂ ಏಕಪಾತ್ರದಲ್ಲಿ ನೀರುಕುಡಿಯಲಿ. ನಾಯಿಗಳು ಮಗುವನ್ನು ಪೀಡಿಸುವುದನ್ನು ಕಂಡ ತಾಯಿ 'ಅಪ್ಪಾ ದೇವರೇ ನಿನ್ನ ಲೀಲೆ ಎಷ್ಟು ಅಗಾಧವಾದ್ದು!' ಎಂದು ಸುಖಬಾಷ್ಪವನ್ನು ಸುರಿಸಬೇಕೆಂಬುದು ವಿಶ್ವದ ಆಧಾರತತ್ತ್ವವಾಗಿರುವ ಪಕ್ಷದಲ್ಲಿ ನಾನು ಆದಷ್ಟು ಬೇಗ ಇಂಥ ವಿಶ್ವದಿಂದ ಹೊರಗೆ ಹೋಗಬಯಸುವೆ. ಮಕ್ಕಳ ಮೇಲೆ ನಡೆವ ಕ್ರೌರ್ಯಕ್ಕೆ ಎಷ್ಟು ಪ್ರಾಯಶ್ಚಿತ್ತದಿಂದ ಸಮಾಧಾನವಾದೀತು? ಹೌದು, ಎಲ್ಲವನ್ನೂ, ಎಲ್ಲರನ್ನೂ ಕ್ಷಮಿಸಬೇಕು ನಿಜ. ಆದರೆ ಹೀಗೆ ಕ್ಷಮೆಯನ್ನು ನೀಡಲು ಅರ್ಹರಾದವರು ಯಾರಿದ್ದಾರೆ? ಮಹಾ ಹಿಂಸೆಗೆ ಮಹತ್ತರವಾದ ಕ್ಷಮಾಶಕ್ತಿಬೇಕು. ಇದು ಯಾರಲ್ಲಿದೆ? ಇಂಥ ಘೋರಪಾಪಗಳು ನೀಗುವುದು ಎಂದು?

ಐವಾನನ ಈ ನಾಸ್ತಿಕವಾದವು ಅಲ್ಯೋಷನನ್ನೂ ತಲೆಕೆಡಿಸುತ್ತದೆ. ಆದರೆ ಒಂದು ರೀತಿಯಲ್ಲಿ ಅಲ್ಯೋಷನೇ ಐವಾನನ ನಾಸ್ತಿಕ್ಯಕ್ಕೆ ಸದುತ್ತರ. ಪ್ರಪಂಚದ ಹಿಂಸೆಯನ್ನು ನಿರೀಕ್ಷಿಸಿ ನಾವು ಮಾಡುವುದೇನು? ಪಾಪದ ಹಿಮಾಲಯವನ್ನು ಎಂತೂ ಹೊರಲಾರೆವೆಂದ ಬಳಿಕ ನಾವೇಕೆ ಅದರ ಉದ್ದಗಲ ಅಳೆಯಲು ಹೋಗಬೇಕು? ತೂಕ ಮಾಡಬೇಕು? ಒಬ್ಬ ವ್ಯಕ್ತಿಯಿಂದೆಷ್ಟು ಸಾಧ್ಯವೋ ಅಷ್ಟು ಅಹಿಂಸೆಯಿಂದ ಬದುಕಬಾರದೆ? ಸಾಗರವು ವಿಶಾಲವಾಗಿದ್ದರೇನು, ಚಿಕ್ಕದೊಂದು ಬಂಡೆ ಅಚಲವಾಗಿ ಸಾವಿರಸಾವಿರ ವರ್ಷ ನಿಂತಿರುವುದಿಲ್ಲವೆ? ಈ ಪಾಪಮಯ ಪ್ರಚಂಡ ವಿಶ್ವದಲ್ಲಿ ನಾವೊಂದು ಕಿರುಸೊಡರಿನಂತೆ ಮಿನುಗೋಣ. ಕತ್ತಲು ಕವಿದಿರುವಾಗ ಅಷ್ಟೇ ಬೆಳಕಿನಲ್ಲಿ ಪಾಂಥರು ಮುನ್ನಡೆಯಬಹುದು. ಸೂರ್ಯಲೋಕ, ಚಂದ್ರಲೋಕದ ಅಪ್ರತಿಮ ದೀಪ್ತಿಪ್ರಕಾಶಗಳು ನಮ್ಮಲ್ಲಿರದಿದ್ದರೂ ನಾವು ಕ್ಷಣಕಾಲ ಉರಿದು ಮಾಯನಾಗುವ ಸೊಡರುಗಳಾಗೋಣ. ಉರಿದಷ್ಟು ಕಾಲ, ಕಂಡಷ್ಟು ದೂರ, ದಾರಿಗರಿಗೆ ಬೆಳಕು ನೀಡಿ ಪಾವನರಾಗೋಣ. ಕತ್ತಲಿನ ಮೊತ್ತವು ಅನಂತವೆಂದು ಸೊಡರು ಹಚ್ಚದೆ ಇರಬೇಕೇಕೆ? ಎಂಬ ನೀತಿಯನ್ನು ನೆಮ್ಮಿ ಅಲ್ಯೋಷನ ಜೀವನ ಸಾಗುತ್ತದೆ. ಐವಾನನ ಕಥೆಗಳಿಂದ ಮಹಾಭಾರತದ ಕಥೆ ನೆನಪಾಗುತ್ತದೆ. ಅಶ್ವತ್ಥಾಮನು ದ್ರೌಪದಿಯ ಮಕ್ಕಳನ್ನು ಕೊಂದು ಮಾಡಬಾರದ್ದನ್ನು ಮಾಡುತ್ತಾನೆ, ಪಾಪಕ್ಕೆ ಪಕ್ಕಾಗುತ್ತಾನೆ. ಆ ಮೇಲೆ ದ್ರೌಪದಿಗೆ ತನ್ನ ಶಿರೋಮಣಿಯನ್ನೊಪ್ಪಿಸಿ ಪ್ರಾಯಶ್ಚಿತ್ತಾರ್ಥವಾಗಿ ಪ್ರಪಂಚವನ್ನೆಲ್ಲ ಅಲೆಯುತ್ತಾನೆ. ಪಾಪಮಾಡಿದರೆ ಪ್ರಾಯಶ್ಚಿತ್ತ ಸಿದ್ಧ. ಸಾಧ್ಯವಾದಷ್ಟು ಪಾಪದಿಂದ ದೂರವಾಗಿರಲು ಯತ್ನಿಸಿ ಜೀವನದ ಬೆಳಕನ್ನು ಹೊರಚೆಲ್ಲುವುದು ವ್ಯಕ್ತಿಯ ಕರ್ತವ್ಯ, ಧರ್ಮ.

ಐವಾನನ ಚಿತ್ರಣದಲ್ಲಿ ವ್ಯಕ್ತಿಜೀವನದ ವಿಕಾಸಕ್ಕೆ ಬರುವ ತೊಡರುಗಳ ಗಣನೆ ಇದೆ. ವ್ಯಕ್ತಿಯು ಜಗತ್ತಿನ ಆಧಾರ ಶಕ್ತಿಯಾಗಿ ಬಾಳಲು ಹಿಡಿಯಬೇಕಾದ ದಾರಿಯನ್ನು ಅಲ್ಯೋಷನ ಜೀವನವು ತೋರಿಸುತ್ತದೆ.

ಡಾಸ್ಟೊವಸ್ಕಿಯ ಅಲೌಕಿಕ ಸೃಷ್ಟಿ

ವ್ಯಕ್ತಿಯು ಸಂಘಜೀವಿಯಾಗಿ ಬದುಕಬೇಕಾದರೆ ಹೇಗಿರಬೇಕೆಂದು ಫಾದರ್ ಜೋಸೀಮನ ಆತ್ಮಕಥೆ ಚಿತ್ರಿಸುತ್ತದೆ. ಮನುಷ್ಯರ ಮನಸ್ಸು ವಿಶ್ವಬಂಧುತ್ವದ ಕಡೆಗೆ ತಿರುಗದೆ ಜಗತ್ತಿನ ಕಲ್ಯಾಣ ಸಾಧಿಸದು. ಇದು ಕೊನೆಯ ಘಟ್ಟ. ಇದನ್ನು ಮುಟ್ಟುವ ಮೊದಲು ಮನುಷ್ಯ ಸಮಾಜದ ಪ್ರತಿವ್ಯಕ್ತಿಯೂ ಏಕಾಂಗಿಯಾಗಿರಲು (Isolationist) ಬಯಸಬಹುದು. ಸ್ವಾರ್ಥಸಂಚಯದಲ್ಲಿ ತೊಡಗಬಹುದು. ಏಕೈಕವೀರನಾಗಿ ಮೆರೆಯಲೆಳೆಸಬಹುದು. ಇದು ಲೋಕಸಂಗ್ರಹಕ್ಕೆ ವಿರುದ್ಧವಾದ ಸೂರೆಗಾರ ಸಂಸಾರಕ್ಕೂ, ದುಷ್ಟವಾದ ಸಾಮಾಜಿಕ - ಆರ್ಥಿಕ ಪದ್ಧತಿಗೂ ಕಾರಣ. ಈ ಪದ್ಧತಿಯಲ್ಲಿ ಸಾಮಾಜಿಕ ಸಂಘಟನೆಯ ತಿರುಳಿನ ಅರಿವಿಲ್ಲ. ಇಷ್ಟಾಗಿಯೂ ನಿರಾಸೆಗೆ ಎಡೆಕೊಡಬಾರದು. ಒಮ್ಮಿಂದೊಮ್ಮೆ ಇಂಥ ಅಜ್ಞಾನವು ಅಳಿದು ಜ್ಞಾನೋದಯವಾಗುವುದೆಂದೂ ಸಮಾಜವು ಸುಬುದ್ಧಿಯನ್ನು ಪಡೆಯುವುದೆಂದೂ ವಿಶ್ವಾಸವಿಟ್ಟು ಮನುಷ್ಯನು ಪ್ರಪಂಚದಲ್ಲಿ ಬಾಳಬೇಕು. ಈ ವಿಶ್ವಾಸವು ಪ್ರಗತಿಯ ಪ್ರಥಮ ಸೋಪಾನ.

ಡಾಸ್ಟೊವಸ್ಕಿ ಕೇವಲ ಒಬ್ಬ ಕಥೆಗಾರನಲ್ಲವೆಂಬುದು ಇಷ್ಟರಲ್ಲೇ ವಿದಿತವಾಗಿರಬಹುದು. ಅವನೊಬ್ಬ ದ್ರಷ್ಟಾರ, ಆದ್ದರಿಂದ ಕವಿ. ಬರೆದುದೇನೋ ಗದ್ಯದಲ್ಲಿ, ಆದರೆ ಸೃಷ್ಟಿಸಿದುದು ಒಂದು ಮಹಾಕಾವ್ಯವನ್ನು. ಗಯಟೆ, ಶೇಕ್ಸಪಿಯರ್, ಕಾಳಿದಾಸ, ಭವಭೂತಿಗಳ ರಚನೆಗಳಿಂದ ಒದಗುವ ಆನಂದಾನುಭೂತಿ 'ಕರಮಜೋವ ಸೋದರ' ರಿಂದಲೂ ಲಭಿಸಬಲ್ಲುದು. ಆನಂದವೆಂದರೆ ಬರಿಯ ಮನರಂಜನೆಯಲ್ಲ. ಹಾಗೂ ಡಾಸ್ಟೊವಸ್ಕಿ ಹಿಂದೆ ಬೀಳುವುದಿಲ್ಲ. ಹೀಗೂ ಸರಿಯೆ. 'ಕರಮಜೋವ ಸೋದರರ'ಲ್ಲಿ ಬರುವ ಪ್ರತಿವ್ಯಕ್ತಿಗೂ ಒಂದೊಂದು ಸ್ವಧರ್ಮವಿದೆ. ಅಷ್ಟಲ್ಲದೆ ಸಂಚಾರಿ ಭಾವಗಳು ಅನೇಕ ಬುರುಗಿನಂತೆ ಅಂಟಿಕೊಳ್ಳುವುವು. ಪ್ರತಿ ಪಾತ್ರವೂ ಒಂದೋ ಹಲವೋ ಗುಣ, ದುರ್ಗುಣಗಳ ನಿರೂಪಣೆಗೋಸ್ಕರ ಕಂಡರಿಸಿದ ಜೀವಂತಮೂರ್ತಿ. ಪ್ರಪಂಚದಲ್ಲಿ ಯದ್ವತ್ತಾಗಿ ಈ ವ್ಯಕ್ತಿಗಳು ನಮಗೆ ಕಾಣದೆಹೋದರೂ ಅವರ ನಡತೆ ಅಸಂಭವವಾದ್ದಲ್ಲ. ಕಾದಂಬರಿಯಲ್ಲಿ ಬರುವ ಎಲ್ಲ ಪುರುಷ ವ್ಯಕ್ತಿಗಳ ಚಿತ್ರಣವೂ ದಪ್ಪನಾದ ರೇಖೆಗಳಲ್ಲಿಯೇ ಬಿದ್ದು ಸ್ಪಷ್ಟವಾಗಿ ಎದ್ದು ತೋರುವುದು. ತಂದೆ ಕರಮಜೋವನ ಪಾತ್ರವಂತೂ ಐರೋಪ್ಯ ಸಾಹಿತ್ಯದ ಬಹುದೊಡ್ಡ, ಅತ್ಯಂತ ಕಲಾತ್ಮಕವಾದ ಒಂದು ಸೃಷ್ಟಿ. ಡಾಸ್ಟೊವಸ್ಕಿಯ ಸ್ತ್ರೀಪಾತ್ರಗಳಲ್ಲಿ ಎರಡು ವಿಧ: ಒಂದು ಅವಿರೋಧವಾಗಿ ಬಂದದ್ದನ್ನೆಲ್ಲ ಅನುಭವಿಸುವ ತಾಳ್ಮೆಯುಳ್ಳ ಧೀರವರ್ಗ, ಎರಡನೆಯದು ಅಹಂಭಾವದಿಂದಲೂ, ಅತೀವ ಆಸಕ್ತಿಯಿಂದಲೂ, ಸತ್ತ್ವದಿಂದಲೂ ಗಂಡಸರನ್ನು ಆಳಿ ಬಾಳಲು ಎಳಸುವ ಉದ್ಧಟ ವರ್ಗ. ಇವೆರಡರ ನಡುವೆ ಬೇಕೆನಿಸಿದಾಗ ಮಂಗಳಗೌರಿಯಾಗಿಯೂ, ಬೇಡವೆಂದಾಗ ಮಹಿಷಮರ್ದಿನಿಯಾಗಿಯೂ ಮೆರೆಯುವ ಮಧ್ಯವರ್ತಿವರ್ಗ ಒಂದು ಇದ್ದೀತೆಂಬ ಅರಿವೂ ಈ ಕಾದಂಬರಿಕಾರನಿಗಿಲ್ಲ. ಅದು ಅವನು ಸ್ವಾನುಭವದಿಂದ ಕಂಡ ನೋಟ, ಅವನ ಆವೇಗಪೂರ್ಣ ಜೀವನದ ಮಾಟ. ಕೇವಲ ತಂತ್ರದ ದೃಷ್ಟಿಯಿಂದಲೂ 'ಕರಮಜೋವ ಸೋದರರ'ಲ್ಲಿ ಪ್ರಪಂಚದ ಮಹಾಗ್ರಂಥವಾಗಲು ಬೇಕಾದ ಗುಣಗಳಿವೆ. ಬುಡದಿಂದ ತುದಿಯ ವರೆಗೂ ಸೋದರರ ಕಥೆ ಏಕಪ್ರಕಾರವಾಗಿ ಧಾವಿಸುತ್ತದೆ. ನಡುನಡುವೆ ಇಣುಕುವ ಚಿತ್ರಗಳೆಲ್ಲ ಸ್ವಾರಸ್ಯವಾಗಿದ್ದು ಕಥೆಯ ಓಘಕ್ಕೆ ಪೋಷಣೆಯನ್ನು ನೀಡುವಂತಹುವೇ ಆಗಿರುವುದರಿಂದ ಕಥೆ ನಿಂತಂತಿರುವುದಿಲ್ಲ. ಹೆಚ್ಚುಕಡಮೆ ಕಾದಂಬರಿಯಲ್ಲಿ ಒಂದೇ ಪ್ರಮುಖ ಘಟನೆ ನಡೆದಿದೆ ಎನ್ನಬಹುದು. ಅದನ್ನು ನಾಲ್ಕು ಜನ ಚರ್ಚಿಸುವಂತೆ ಮಾಡಿ, ನಾಲ್ಕು ದೃಷ್ಟಿಕೋನಗಳಿಂದ ನೋಡುವುದರಿಂದ ಓದುಗರು ಕಾಣುವ ದೃಶ್ಯದಲ್ಲಿ ಏಕರೂಪತೆಯ ಬೇಸರಿಕೆ ಬರುವುದಿಲ್ಲ. ಇದು ಕಲಾಪೂರ್ಣವಾದ ಒಂದು ತಂತ್ರ. ಆದರೆ ತಂತ್ರಕ್ಕೂ ಮಿಗಿಲಾಗಿ ಕರಮಜೋವ ಸೋದರರಲ್ಲಿ ನಾವು ಕಾಣುವ ದರ್ಶನ (Vision) ಮುಖ್ಯವಾದ್ದು. ಹಲವು ವಿಮರ್ಶಕರು ಹಲವು ಬಗೆಯಾಗಿ ಇದರ ವಸ್ತುವನ್ನು ವರ್ಣಿಸುವುದರಿಂದಲೇ ಇಲ್ಲಿನ ವಸ್ತುವಿನ ಮಹತ್ತ್ವವನ್ನು ತಿಳಿಯಬಹುದು. ಭಗವಂತನ ಶೋಧದ ಪ್ರಯತ್ನವೇ ಈ ಕಾದಂಬರಿಯ ಗುರಿ ಎಂದು ಇದನ್ನು ಧರ್ಮಗ್ರಂಥದ ಸೀಮೆಗೊಯ್ಯುವ

MOODBIDRI

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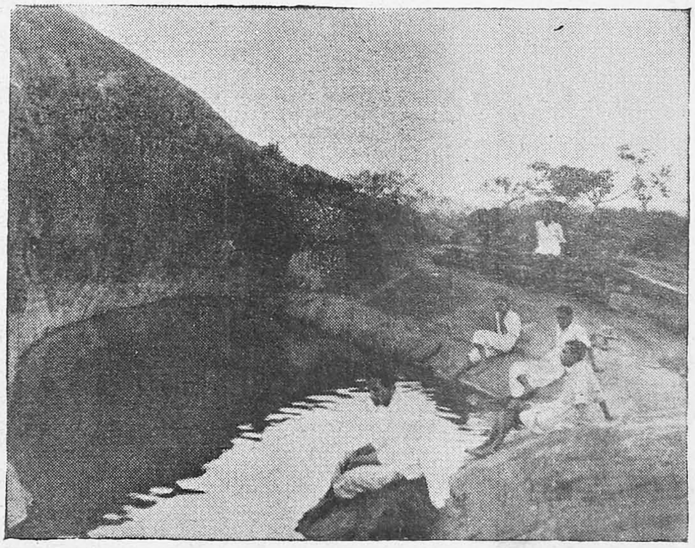

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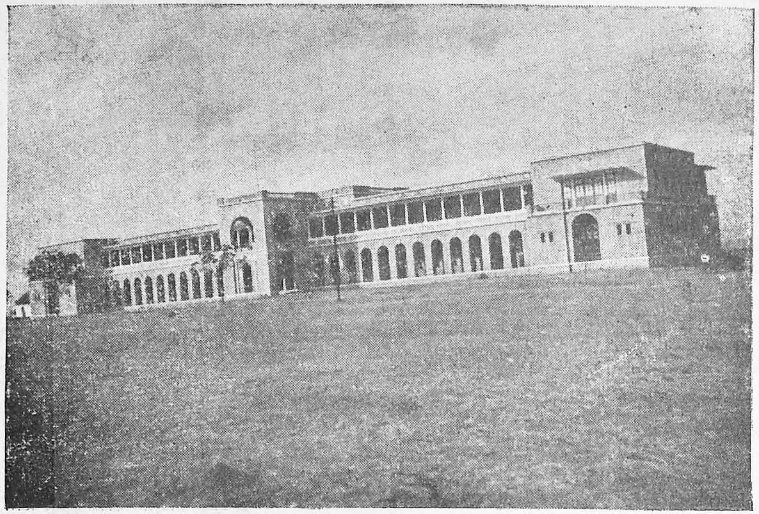
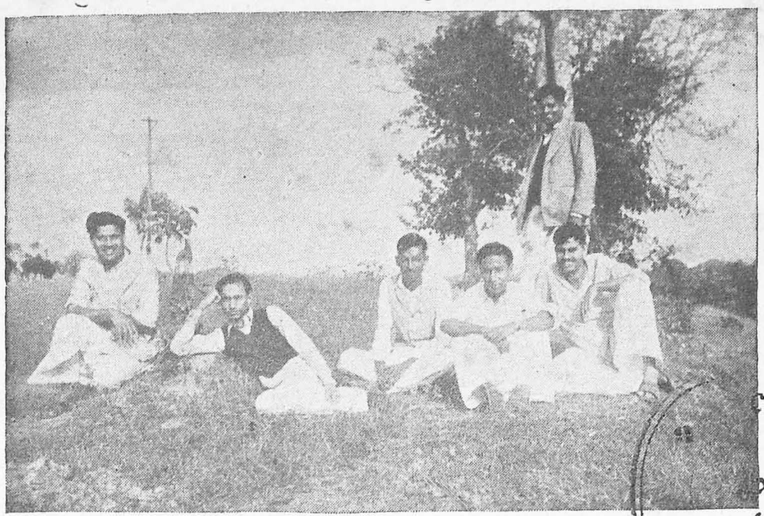
Chakrathirtha: Kunjar



Shimoga College



At Gersoppa

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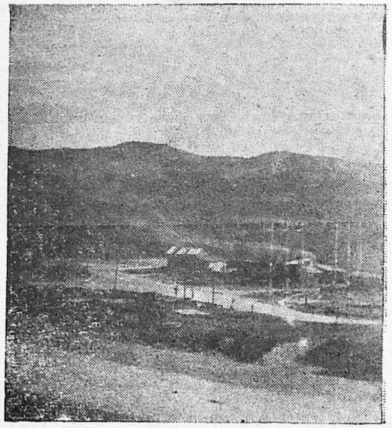
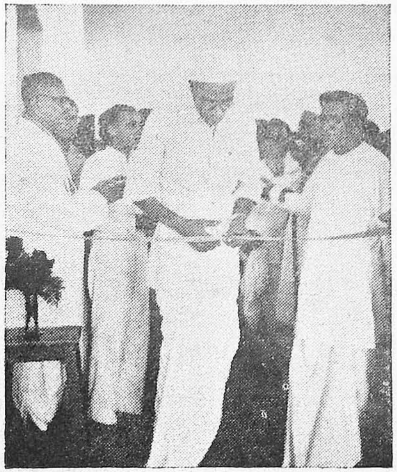


Gersoppa town



Ideal

Mr. R. Naganngowd,
Minister of Agriculture,
declaring open the Nat. Sc. Museum

ವಿಚಾರಶೀಲ ವಿಮರ್ಶಕರು ಇದ್ದಾರೆ. ಒಳಿತು-ಕೆಡುಕಿನ ಸಮಸ್ಯೆಯು ಈ ಕಾದಂಬರಿಯ ಜೀವಾಳ ಎನ್ನುವವರಿದ್ದಾರೆ. 'ಪ್ರೇಮದಿಂದ ನರಳಿಕೆಯು ಕಡಿಮೆಯಾಗಿ ವಿಶ್ವವೇದನೆಯು ಹಂಚಿ ಹೋಗುವುದು, ಕಡಿಮೆಯಾಗುವುದು' ಎಂಬ ತತ್ತ್ವದ ಹೊಂಬೆಳಕಿನಲ್ಲಿ ಮಿಂದು ನಿರ್ಮಲ ಜೀವನವನ್ನು ಸಾಗಿಸುವ ಅಲ್ಯೋಷನ ಉತ್ತುಂಗ ಚಿತ್ರವೊಂದರಿಂದಲೇ ಕಾದಂಬರೀ ಪ್ರಪಂಚವು ಧನ್ಯವಾಯಿತು ಎನ್ನುವ ಗುಣಗ್ರಾಹಿಗಳೂ ಇದ್ದಾರೆ. ಒಟ್ಟಿನಲ್ಲಿ ಪ್ರಪಂಚದ ಹತ್ತು ದೊಡ್ಡ ರಚನೆಗಳ ನಡುವೆ 'ಕರಮಜೋವ ಸೋದರರು' ಒಂದು ಸ್ಥಾನವನ್ನು ಗಳಿಸಿರುವುದು ಮಾತ್ರವಲ್ಲ, ವಿಶಿಷ್ಟವಾದ ಸ್ಥಾನವನ್ನೂ ಪಡೆದಿದೆ ಎನ್ನಬೇಕಾಗುತ್ತದೆ. ಡಾಸ್ಟೊವಸ್ಕಿಯ ಹಾಗೆ ಬರೆಯುವ ಬೇರೊಬ್ಬ ಕಾದಂಬರಿಕಾರನಿಲ್ಲ ಎನ್ನುವಂತಾಗುತ್ತದೆ.

ಡಾಸ್ಟೊವಸ್ಕಿಯ ಇನ್ನೊಂದು ಕೃತಿಗೆ 'ಅಪರಾಧ ಮತ್ತು ದಂಡನೆ' ಎಂದು ಹೆಸರು. ಬಡ ವಿದ್ಯಾರ್ಥಿ ರಾಸ್ಕೊಲ್ ನಿಕೋವನ ಮಾನಸಿಕ ಅಲ್ಲೋಲ ಕಲ್ಲೋಲದ ವಿಸ್ಮಯಕಾರಕ ಕಥೆ ಇದರಲ್ಲಿ ಕಾಣುತ್ತದೆ. ಅವನ ಜೀವನದಲ್ಲಿ ಬರುವ ಮುಖ್ಯ ಸ್ತ್ರೀ ಸೋನಿಯಾ ಒಬ್ಬಳನ್ನು ಬಿಟ್ಟರೆ ಬೇರೆ ಪಾತ್ರವೇ ಕಾದಂಬರಿಯಲ್ಲಿಲ್ಲ ಎನ್ನಬಹುದು. ಸೋನಿಯಾ ಕುಡುಕ ತಂದೆ ಮತ್ತು ಕ್ಷಯಗ್ರಸ್ತ ತಾಯಿಯ ಮಗಳು. ಇವರು ಪ್ರೇಮಿಗಳಾಗಿ ಭೇಟಿಯಾಗುವ ಮುನ್ನವೇ ಕಥೆಯ ಪ್ರಧಾನ ಘಟನೆ ಸಂಭವಿಸಿರುತ್ತದೆ. ರಾಸ್ಕೊಲನು ತನ್ನ ಧಣಿ ಲಿಜವೇಟಾ ಎಂಬ ಮುದುಕಿಯನ್ನು ಕೊಂದಿರುತ್ತಾನೆ, ಸೋನಿಯಾ ಸ್ವೈರಮಾರ್ಗಕ್ಕೆ ಇಳಿದಾಗಿರುತ್ತದೆ. ಇಬ್ಬರೂ ಪಾಪಿಗಳೇ ಆದರೂ ಸೋನಿಯಳ ಉದ್ದೇಶವು ನಮಗೆ ಸುಲಭದಲ್ಲಿ ಅರ್ಥವಾಗುತ್ತದೆ. ರಾಸ್ಕೊಲನ ಧ್ಯೇಯದಲ್ಲಿ ಮೂರು ಜಟಿಲವಾದ ಎಳೆಗಳನ್ನು ಗುರುತಿಸಬಹುದು. ಒಂದು ನೈತಿಕವಾದ್ದು, ಎರಡನೆಯದು ಅನೈತಿಕವಾದ್ದು, ಮೂರನೆಯದು ನೀತ್ಯತೀತ (Amoral)ವಾದ್ದು. ಮುದಿಯಳಾದ ಲಿಜವೇಟಾ ಕಡುಲೋಭಿ, ಬಾಡಿಗೆಯನ್ನು ನಿಷ್ಠುರವಾಗಿ, ದಯಾದಾಕ್ಷಿಣ್ಯವಿಲ್ಲದೆ ವಸೂಲುಮಾಡುವವಳು– ಸಮಾಜದ ದಬ್ಬಾಳಿಕೆಯ ಪ್ರತಿನಿಧಿ ಆಕೆ. ಬಡವರ ಬಾಳ್ವೆಯನ್ನು ಹೊಲೆಮಾಡುವ ಇಂಥ ಜೀವಿಗಳನ್ನು ಇಹಲೋಕದಿಂದ ಹೊರಗಟ್ಟುವುದರಲ್ಲಿ ತಪ್ಪೇನಿದೆ? ಸಮಷ್ಟಿವಾದದ ಸಿದ್ಧಾಂತದಲ್ಲಿ ಇದೂ ನ್ಯಾಯವೇ. ಸಮಾಜದಲ್ಲಿ ಎರಡು ವರ್ಗಗಳು: ಒಂದು ದಮನಮಾಡುವವರ ವರ್ಗ, ಇನ್ನೊಂದು ದಲಿತರವರ್ಗ. ಶಾಸಕರನ್ನು ಹತ್ತಿಕ್ಕುವುದು ದಲಿತೋದ್ಧಾರದ ಮಾರ್ಗ, ವರ್ಗ ಕಲಹವು ಸ್ವಭಾವಸಿದ್ಧವೂ ಇಂಥ ಸಮಾಜಪದ್ಧತಿಯ ಮರ್ಮವೂ ಆದ್ದರಿಂದ ವ್ಯಕ್ತಿನೀತಿ ಗೌಣ. ಉದ್ದೇಶವು ಸಮರ್ಪಕವೆಂದು ಕಂಡಲ್ಲಿ ಎಂಥ ಸಾಧನಾಮಾರ್ಗವನ್ನೂ ಬಳಸಬಹುದು ಎಂದಿರುವಾಗ ಸಾವಿನ ಹೆಬ್ಬಾಗಿಲಲ್ಲಿ ನಿಂದಿರುವ ಮುದುಕಿಯನ್ನು ಕೊಂದರೆ ಪಾಪವೇನು? ಕೊಲ್ಲುವುದೇ ನೀತಿ. ಆದರೆ ಸಮಾಜದ ಕಣ್ಣಿನಲ್ಲಿ ಸಮರ್ಥಿಸಿಕೊಳ್ಳಲು ಈ ಕಾರಣಗಳು ಸಾಕಾಗಬಹುದಾದರೂ, ರಾಸ್ಕೊಲನ ಅಂತರಂಗಕ್ಕೆ ಶಾಂತಿಯಿಲ್ಲ. ಏಕೆಂದರೆ ಲಿಜಾವೇಟಾಳ ಕೊಲೆಗೆ ಬೇರೆ ಕಾರಣವೂ ಇದೆ. ರಾಸ್ಕೊಲನ ತಂಗಿಗೆ ಮದುವೆಯಾಗಬೇಕು, ಅದಕ್ಕೆ ದುಡ್ಡುಬೇಕು, ದುಡ್ಡು ಹೇಗಾದರೂ ತಂದು ಮದುವೆಮಾಡದೆ ಹೋದಲ್ಲಿ ಆಕೆ ಸ್ವೈರಿಣಿಯಾಗುವಳು, ಇದನ್ನು ತಪ್ಪಿಸಲು ಲಿಜಾವೇಟಳ ಕೊಲೆ ಒಂದೇ ದಾರಿ. ಇದು ವೈಯಕ್ತಿಕ ಕಾರಣ, ಇಷ್ಟೇ ಆದರೆ ಶುದ್ಧ ಅನೈತಿಕ ಆಧಾರದ ಮೇಲೆ ಕೊಲೆ ನಡೆದಂತಾಗುವುದು. ಹಾಗೆಲ್ಲ ನೀತಿ, ಅನೀತಿ ಎಂದು ವಿಂಗಡಿಸಲೇಕೆ? ನೀಟ್‌ಶೇಯನ್ನವಲಂಬಿಸಿ, ನೆಪೋಲಿಯನ್ ವೀರನ ಆದರ್ಶವನ್ನು ಜ್ಞಾಪಿಸಿ, 'ನಾನು ಅತಿ ಮಾನವರ ವರ್ಗಕ್ಕೆ ಸೇರಿದವನು. ನೀತಿ, ಅನೀತಿಯ ಗೊಡವೆ ನನಗೇಕೆ, ನಾನು ನೀತ್ಯತೀತನು' ಎಂಬ ಭ್ರಮೆಯಲ್ಲಿ ಬಾಳುವುದು ಲೇಸಲ್ಲವೆ? ಎಂಬುದು ಮೂರನೆಯ ಕಲ್ಪನಾವಿಲಾಸ. ಈ ಮೂರರಲ್ಲಿ ತಾನು ಬಳಲುತ್ತಿರುವುದೇತರಿಂದ ಎಂಬುದನ್ನು ಕಂಡಿತವಾಗಿ ತಿಳಿಯಲಾರದೆ ರಾಸ್ಕೊಲನಿಕೊವ ತೊಳಲುತ್ತಾನೆ. ಈ ಒಳತೋಟಿಯ ಜೀವಹಿಂಡುವ ಅದ್ಭುತ ಚಿತ್ರಣವು 'ಅಪರಾಧ ಮತ್ತು ದಂಡನೆ'ಯ ಮೂಲವಸ್ತು. ಮಾನವ ಸಹಜವಾದ ತನ್ನ ಆಸೆ ಆಕಾಂಕ್ಷೆಗಳನ್ನು ನೆನೆದರೆ ತಾನು ಅತಿಮಾನವನಲ್ಲವೆಂಬುದು

ಬೇಗನೇ ವೇದ್ಯವಾಗುವುದು. ಲಿಜವೇಟಳ ಕೊಲೆಗಾದರೂ ನೀತಿಯ ದಾರಿಯಾಗಿ ಒಂದು ಕಾರಣ ಹೇಳಬಹುದೇನೋ; ಆದರೆ ರಾಸ್ಕೊಲನಿಕೊವ ಮಾಡಿದ ಎರಡನೆಯ ನಿಷ್ಕಾರಣ ಕೊಲೆಗೆ ಏನು ಸಮಾಧಾನ ಹೇಳೋಣ! ಈ ಎರಡನೆಯ ಕೊಲೆಯಿಂದಾಗಿ ಅಳಿದುಳಿದ ನೀತಿಯ ಅಡಿಗಲ್ಲೂ ಕಳಚಿ ರಾಸ್ಕೊಲನಿಕೊವನ ಮನಃಪ್ರಪಂಚವು ಅರ್ಥಹೀನವಾಗುತ್ತದೆ. ಈ ಸಂಘರ್ಷದ ಝಂಝಾವಾತದಲ್ಲಿಯೂ ಅವನ ವ್ಯಕ್ತಿತ್ವವನ್ನುಳಿಸಿಕೊಳ್ಳಲು ಮೂವರು ವ್ಯಕ್ತಿಗಳು ಹೆಣಗುವರು. ಒಬ್ಬಳು ಸೋನಿಯಾ: ಈಕೆಯೊಡನೆ ತಾನೇ ಕೊಲೆಪಾತಕಿಯೆಂದು ಒಪ್ಪಿಕೊಂಡು ಪಾಪದ ಹೊರೆಯನ್ನು ಪ್ರಕಟಿಸಿಯಾಗಿದೆ. ಈ ಮಾತನ್ನು ಆಲಿಸಿದ ಸ್ವಿಡ್ರಿಗೆಲೊವ ಎರಡನೆಯವನು. ಕೊಲೆ ಮಾಡದೆ ಇಂಥ ಮನಃಸ್ಥಿತಿ ಉದ್ಭವಿಸದು ಎಂಬಷ್ಟರಿಂದಲೇ ತೃಪ್ತಿಪಡೆದು ತೀರ್ಮಾನಕ್ಕೆ ಇರಬಹುದಾದರೂ; ಬೇಕಾದಷ್ಟು ಪುರಾವೆಗಳನ್ನು ಗಳಿಸಲಾರದ ಪತ್ತೇದಾರನಿಗೆ ರಾಸ್ಕೊಲನ ಅತಿ ಮಾನವವೃತ್ತಿ, ಪ್ರವೃತ್ತಿಯು ಚೆನ್ನಾಗಿ ಅರ್ಥವಾದರೂ ಅವನು ರಾಸ್ಕೊಲನ ಜೀವನವನ್ನು ರೂಪಿಸಲಾರನು. ಸ್ವಿಡ್ರಿಗೆಲೊವನಿಗೆ ರಾಸ್ಕೊಲನ ಅನೈತಿಕವೃತ್ತಿ ತಿಳಿದಿದ್ದರೂ ಅದರಿಂದ ಅವನು ರಾಸ್ಕೊಲನ ಮನಸ್ಸಿಗೆ ಶಾಂತಿ ತರುವಂತಿರಲಿಲ್ಲ. ರೋಗಗ್ರಸ್ತವಾದ ರಾಸ್ಕೊಲನ ಹೃದಯಕ್ಕೆ ಅಮೃತಸೇಚನೆ ಮಾಡಬಲ್ಲ ಶಕ್ತಿ ಇರುವುದು ಸೋನಿಯಳಿಗೆ ಮಾತ್ರ. ಪ್ರೇಮದ ಹೆದ್ದಾರಿಯಲ್ಲಿ ಮರಣವೂ ಲೇಸೆನಿಸುವುದರಿಂದ ಸೋನಿಯಳ ಉಪದೇಶದಂತೆ ಅಪರಾಧವನ್ನಂಗೀಕರಿಸಿ ಸೈಬೇರಿಯಾಕ್ಕೆ ಹೊರಡುವುದು ಸುಲಭವಾಗುತ್ತದೆ. ಸೋನಿಯಳು ಜತೆಗಿದ್ದರೆ ಎಂಥ ದಂಡನೆಯನ್ನೂ ಸಹಿಸಬಹುದೆಂಬ ಜ್ಞಾನವು ಪ್ರೇಮದಿದಿರು ಮನುಷ್ಯವ್ಯಕ್ತಿ ತೋರುವ ಸರ್ವಾರ್ಪಣ ಬುದ್ಧಿಯ ದ್ಯೋತಕವೇ ಸರಿ. ರಾಸ್ಕೊಲನ ಮನಃಪ್ರಪಂಚದಲ್ಲಿ ಎದ್ದ ಭೀಕರ ಸುಂಟರಗಾಳಿಗೆ ಲಗಾಮು ಹಾಕಲು ಪ್ರೇಮಪಾಶವೊಂದೇ ಕಾರಣವಾಗುತ್ತದೆ. ನೀತಿ, ಅನೀತಿ ಬದಿಗಿರಲಿ, ಪ್ರೇಮವಿದ್ದಲ್ಲಿ ಹೊಯ್ದಾಟ ಬೇಡ. ಮನುಷ್ಯನು ನಿಶ್ಚಯಜ್ಞಾನದ ಗುರಿಯನ್ನು ಶೀಘ್ರವೇ ತಲುಪಲು ಪ್ರೇಮವೇ ಹೆದ್ದಾರಿ.

ತೋಳನೂ ಕುರಿಮರಿಯೂ ಜತೆಯಾಗಿ ವಾಸಮಾಡುವ ಸತ್ಯಯುಗದ ದರ್ಶನವು ಡಾಸ್ಟೊವಸ್ಕಿಯ ಮನಸ್ಸಿನ ಹಂಬಲವಾಗಿತ್ತೇನೋ; ಅದನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಅಳವಡಿಸಿಕೊಂಡು ಆತನು 'ಮಂಕ' (Idiot) ಎಂಬ ಒಂದು ಕಾದಂಬರಿಯನ್ನು ರಚಿಸಿದ್ದಾನೆ. ಸ್ವಿಝರ್ಲೆಂಡಿನ ಹುಚ್ಚರ ಆಸ್ಪತ್ರೆಯಿಂದ ಎದ್ದು ಬಂದ ಪ್ರಿನ್ಸ್ ಮಿಶ್ಕಿನ್ ರಶಿಯವನ್ನು ಸಂದರ್ಶಿಸಿ, ಅಲ್ಲಿನ ವಿವಿಧ ಬಣಗಳ ಮೇಲೆ ಮಾಡುವ ಪರಿಣಾಮವನ್ನು 'ಮಂಕ'ದಲ್ಲಿ ವಿವರಿಸಲಾಗಿದೆ. ಮಿಶ್ಕಿನನನ್ನು ಕಂಡವರು ಈತ ಏನೋ ಅನೈಸರ್ಗಿಕ ಪ್ರವೃತ್ತಿಯುಳ್ಳ ಮನುಷ್ಯನೆಂದು ಗುರುತಿಸುವುದು ಕಷ್ಟವಾಗಿರಲಿಲ್ಲ. ಸ್ವತಃ ಮಿಶ್ಕಿನನಿಗೂ ತನ್ನ ಸ್ವಭಾವದ ಅಸಾಮಾನ್ಯತ್ವದ ಪರಿಜ್ಞಾನವಿದೆ. ಡಾಸ್ಟೊವಸ್ಕಿ ಮಿಶ್ಕಿನನ ಸಾಧುಜೀವನದ ವರ್ಣನೆಯನ್ನು ಇಲ್ಲಿ ಧ್ಯೇಯವಾಗಿಟ್ಟುಕೊಂಡ ಹಾಗಿದೆ. ಏಸುಪ್ರಭುವಿನ ಪುನರವತಾರವೋ ಎಂದು ಸಂದೇಹಪಡುವಂತೆ ಅವನ ಜೀವನದಲ್ಲಿ ಸಾಧುತ್ವವನ್ನೂ ಮಾಹಾತ್ಮ್ಯವನ್ನೂ ತುಂಬಿದ್ದಾನೆ. ಮಿಶ್ಕಿನನ ಪ್ರಭಾವಕ್ಕೆ ಸಿಗುವ ಗುಂಪುಗಳನ್ನು ನಾಲ್ಕು ಬಗೆಯಾಗಿ ವಿಂಗಡಿಸಬಹುದು. (೧) ಶ್ರೀಮಂತ ಸೇನಾಧಿಕಾರಿ, ಅವನ ಹೆಂಡತಿ, ಮಗಳು. (೨) ಬಡ ಸೇನಾಪತಿ, ಅವನ ಮಗಳು, ಚಿಕ್ಕ ವಯಸ್ಸಿನ ಅವನ ಮಗ. (೩) ಲೆಬಿಡಿಯೇವ ಮತ್ತು ಅವನ ಸಂಗಡಿಗರು. ಇವರು ವಿನೋದಪರರು, ಪುಂಡರು, ನಾಸ್ತಿಕರು. (೪) ವಿಲಾಸಿನಿ ನಾಸ್ತಾಸ್ಯಾ ಮತ್ತು ಅವಳ ಆರಾಧಕನಾದ ರೊಗೊಝಿನ್. ಈ ನಾಲ್ಕು ವರ್ಗದವರೂ ಮಿಶ್ಕಿನನನ್ನು ಪ್ರೀತಿಸುತ್ತಾರೆ. ಅವನ ಸಂಪರ್ಕದಿಂದ ಪರಿಣತರಾಗುತ್ತಾರೆ. ಸಾಧ್ಯವಿರುವವರು ಜೀವನ ವಿಕಾಸ ಮಾಡಿಕೊಳ್ಳುತ್ತಾರೆ. ಆವೇಗಪರರು ಶಾಂತರಾಗುವರು. ನೈಚ್ಯಭಾವವನ್ನು ತಳೆದವರು ಸ್ವಗೌರವವನ್ನು ಮರಳಿ ಪಡೆಯುವರು. ಶತ್ರುಗಳೆಂಬವರೂ, ಶತ್ರುಗಳಾಗಲಿಚ್ಛಿಸುವವರೂ ವಿನಯಶೀಲರಾಗುವರು. ಪ್ರತಿದ್ವಂದ್ವಿ ರೊಗೊಝಿನ್‌ನಂಥ ತೋಳನ ಕೂಡೆ ಮಹಾತ್ಮನಾದ ಮಿಶ್ಕಿನ್ ಸರಸವಾಡುವನು. ಈ ಬಗೆಯ ವರ್ತನೆ–ಪ್ರತಿವರ್ತನೆ, ಕ್ರಿಯೆ–ಪ್ರತಿಕ್ರಿಯೆ ಕಾದಂ

ಬರಿಯ ಉದ್ದಕ್ಕೂ ಗಂಗಾಪ್ರವಾಹದಂತೆ ಹರಿಯುತ್ತದೆ. ಆದರೆ ಇದರ ವಸ್ತು ಯಾವುದು ಎನ್ನುವ ಹಾಗಿಲ್ಲ, ಎಲ್ಲವೂ ಇದೆ. ಮುಖ್ಯವಾಗಿ ಸ್ವಾರಸ್ಯವಾದ ಕಥೆ ಇದೆ.

ಒಬ್ಬ ಕ್ರಾಂತಿಕಾರ ವಿದ್ಯಾರ್ಥಿಯು ಮೊಸ್ಕೊದಲ್ಲಿ ಕೊಲೆಯಾದ ಪ್ರಸಂಗದಿಂದ ಪ್ರಚೋದಿತವಾದ ಕಾದಂಬರಿ 'ಭೂತಗ್ರಸ್ತ' (Possessed) ಎಂಬುದು ಡಾಸ್ಟೊವಸ್ಕಿಯ ಮುಂದಿನ ಕೃತಿ. ಇದರಲ್ಲಿ ಮುಖ್ಯವಾಗಿ ಎರಡು ಅವಸ್ಥಾಭೇದಗಳಿವೆ. ಪ್ರಥಮ ಮೆಟ್ಟಲಲ್ಲಿ ಸಾಮಾಜಿಕ ಕ್ರಿಯೆ-ಪ್ರತಿಕ್ರಿಯೆಗಳು ಮುಖ್ಯ. ಉದಾರವಾದ (Liberalism) ವನ್ನವಲಂಬಿಸಿರುವ ಹಳೆಯ ತಲೆಮಾರಿನ ಪ್ರತಿನಿಧಿಗಳಿಬ್ಬರಲ್ಲಿ — ಸ್ಟೆಪಾನ ಮತ್ತು ಶ್ರೀಮತಿ ವರ್ವರಾ — ನಡೆಯುವ ಸಾಮಾಜಿಕ ಸ್ಪರ್ಧೆಯ ವಿಸ್ತೃತ ವ್ಯಾಖ್ಯೆ ಮುಗಿದ ಮೇಲೆ ಹೊಸ ತಲೆಮಾರು ರಂಗ ಭೂಮಿಯನ್ನು ಪ್ರವೇಶಿಸುತ್ತದೆ. ಅವರ ಮಕ್ಕಳಾದ ವೆರೊವನ್ಸ್ಕಿ ಮತ್ತು ಸ್ಟಾವ್ರೊಜಿನ್‌ರೇ ಹೊಸ ಪಾತ್ರಧಾರಿಗಳು. ಯುವಜನಾಂಗದಲ್ಲಿ ಕ್ರಾಂತಿ ಎಬ್ಬಿಸಲು ವೆರೊವನ್ಸ್ಕಿ ಯತ್ನಿಸುವನಾದರೂ ಅವನ ಕ್ರಾಂತಿಮಾರ್ಗದಲ್ಲಿ ಶ್ರಮಜೀವಿಗಳಿಗೆ ಯಾವ ಸ್ಥಾನವೂ ಸಿಗದಿದ್ದುದು ನಮಗೀಗ ಆಶ್ಚರ್ಯವನ್ನುಂಟುಮಾಡಬೇಕಾಗಿದೆ. ಸ್ಟಾವ್ರೊಜಿನ್ ಒಬ್ಬ ಕುಹಕಿ, ದೈತ್ಯ, ಅತಿಮಾನವ. ರೊಗೊಝಿನನ ಹಾಗೆಯೇ ಪಾತಕಿ. ವೆರೊವನ್ಸ್ಕಿಯ ಕ್ರಾಂತಿಯು ಸಾಕಷ್ಟು ಸಂಘಟನೆ ಇಲ್ಲದೆ ನಿಷ್ಫಲವಾಗುತ್ತದೆ. ಆದರೂ ಈ ಅಸಫಲ ಕ್ರಾಂತಿಯ ಮುಸಕುಮುಸಕಾದ ನಸು ಬೆಳಕಿನಲ್ಲಿ ರಶಿಯದ ಯಶಸ್ವೀ ಕ್ರಾಂತಿಪರ್ವವು ನಡೆಯಿತೆಂಬುದನ್ನು ನೆನೆಯುವಾಗ ಡಾಸ್ಟೊವಸ್ಕಿಯು ಎಂಥ ಪ್ರವಾದಿ (Prophet) ಎನ್ನುವುದು ನಮಗೆ ಹೊಳೆಯುವುದು.

ಇವು ನಾಲ್ಕಲ್ಲದೆ 'ಬಡ ಜನರು' (Poor Folk) 'ಮೃತರ ಮನೆ' (House of the Dead) ಮುಂತಾದ ಇನ್ನೂ ಹಲಕೆಲವು ಕಥೆಕಾದಂಬರಿಗಳನ್ನು ಡಾಸ್ಟೊವಸ್ಕಿ ರಚಿಸಿದ್ದಾನೆ. ಪ್ರತಿ ಕಾದಂಬರಿಯಲ್ಲೂ ಕೆಲವು ಸಾಮಾನ್ಯ ಗುಣಗಳನ್ನೂ, ತಂತ್ರಗಳನ್ನೂ ನಾವು ಗುರುತಿಸಬಹುದು. ಪ್ರತಿಯೊಂದರಲ್ಲೂ ಪರಸ್ಪರ ವಿರೋಧ ಮನೋವೃತ್ತಿ ಮತ್ತು ವರ್ತನೆಯ ವ್ಯಕ್ತಿಗಳಿರುತ್ತಾರೆ. 'ಕರಮಜೋವ ಸೋದರರ'ಲ್ಲಿ ಕರಮಜೋವ ಸ್ವಭಾವ ಒಂದೇ ಎಂದು ಕಂಡರೂ ಅದನ್ನು ಐದು ಜನ ಐದು ಪ್ರಮಾಣದಲ್ಲಿ ಐದು ಬಗೆಯಾಗಿ ಹಂಚಿಕೊಂಡಿರಲಿಲ್ಲವೆ? ಡಾಸ್ಕೊವಸ್ಕಿಯ ಕಥೆ ತೊಡಗುವುದಕ್ಕೆ ಮೊದಲೇ ಅವನ ವ್ಯಕ್ತಿಗಳು ಜನಿಸಿರುವುದು ಅವನ ಕೃತಿಗಳ ಇನ್ನೊಂದು ವೈಶಿಷ್ಟ್ಯ. "ಚಿತ್ರಕಾರನಿಗೆ ಎರಡು, ಶಿಲ್ಪಿಗೆ ಮೂರು, ಕಾದಂಬರಿಕಾರನಿಗೆ ನಾಲ್ಕು ಪ್ರತ್ಯಯಗಳು (Dimensions) ಇರುವುವೆಂದು ಡಾಸ್ಟೊವಸ್ಕಿಯ ಕಾದಂಬರಿಗಳಿಂದ ನಿರ್ಣಯಿಸಬಹುದು. ಅವನ ವ್ಯಕ್ತಿಗಳು ದೇಶದಲ್ಲಲ್ಲದೆ ಕಾಲದಲ್ಲೂ ಮುಂದುವರಿಯಬಲ್ಲವು" ಎಂದು ಒಬ್ಬ ಪ್ರಖ್ಯಾತ ವಿಮರ್ಶಕರು ಬರೆದಿದ್ದಾರೆ. ಅಲ್ಲದೆ ತೀರ ಭೌತಿಕವಾದ ಮಟ್ಟದಲ್ಲಿ ಪಾತ್ರಗಳಿಗಾಗುವ ಅನುಭವವೂ ಅವುಗಳಿಗೊದಗುವ ಘಟನೆಗಳೂ ಮುಖ್ಯವಲ್ಲ. ಇಂದ್ರಿಯ ಗೋಚರವಲ್ಲದ ಆತ್ಮಸಂಘರ್ಷವು ಮುಖ್ಯ. ಡಾಸ್ಟೊವಸ್ಕಿ ಚಿತ್ರಿಸಿದ ಪಾತ್ರಗಳ ನೋವಿನ ಅನುಭವ ಕೇವಲ ಐಹಿಕವಾದುದಲ್ಲ, ಭೌತವಾದುದಲ್ಲ. ಡಾಸ್ಟೊವಸ್ಕಿಯ ಕೃತಿಗಳಿಂದಾಗುವಷ್ಟು ದಾರ್ಶನಿಕ ಅನುಭವವು ಬರಬೇಕಾದರೆ ಇಡಿ ಐರೋಪ್ಯ ಸಾಹಿತ್ಯದಲ್ಲಿರುವುದು ಒಂದೇ ಒಂದು ಗ್ರಂಥ — ಬೈಬಲ್! ಅವನಷ್ಟು ದೊಡ್ಡ ಮನಃಶಾಸ್ತ್ರಕಾರರು ಕಾದಂಬರಿಯನ್ನು ಬರೆದವರಲ್ಲಿ ಯಾರೂ ಇರಲಾರರು. ಫ್ರಾಯ್ಡನಿಗಿಂತ ಮೊದಲೇ ಮನೋವಿಶ್ಲೇಷಣೆಯ ಮರ್ಮವನ್ನೂ, ಸ್ವಪ್ನವಿಜ್ಞಾನದ ಮಹತಿಯನ್ನೂ ಡಾಸ್ಟೊವಸ್ಕಿ ತಿಳಿದಿದ್ದನು. ಇಡಿಪಸ್ ಕಾಂಪ್ಲೆಕ್ಸ್, ವಿಭಜಿತ ವ್ಯಕ್ತಿತ್ವ ಮುಂತಾದ ವಿಷಯಗಳಲ್ಲಿ ಡಾಸ್ಟೊವಸ್ಕಿಯೇ ಮಾರ್ಗದರ್ಶಕನೆಂದು ಎಡ್ಲರ್ (Adler) ಅಭಿಪ್ರಾಯಪಟ್ಟಿರುವನು. ಡಾಸ್ಟೊವಸ್ಕಿ ಒಬ್ಬ ಮಹಾಪ್ರವಾದಿ. ರಶಿಯದ ಮಟ್ಟಿಗೆ ಅವನು ನುಡಿದ ಭವಿಷ್ಯಗಳು ಸುಳ್ಳೆನಿಸಿಲ್ಲ. ಮಾರ್ಕ್ಸ್‌ನಿಗಿಂತಲೂ ಹೆಚ್ಚಿನ ಸತ್ಯ ಅವನ ಕೆಲವು ಸೂಚನೆಗಳಲ್ಲಿ ಕಂಡುಬರುತ್ತದೆ. ಕ್ರಾಂತಿಯು ಅಂತಾರಾಷ್ಟ್ರೀಯವಾಗದೆ ಕೇವಲ ಒಂದು ರಾಷ್ಟ್ರದ ಸೀಮೆಯೊಳಗೇ ನಡೆಯುವುದೆಂಬುದೂ, ಧರ್ಮ

ವನ್ನು ಮೊದಮೊದಲು ಖಂಡಿಸಿದರೂ ಕಟ್ಟಕಡೆಗೆ ಅದಕ್ಕೇ ಆತುಕೊಳ್ಳದೆ ಕ್ರಾಂತಿ ಚಿರಸ್ಥಾಯಿಯಾಗದೆಂಬುದೂ, ರಕ್ತ ಹರಿಸದೆ ಕ್ರಾಂತಿ 'ಯಶಸ್ವಿ'ಯಾಗುವುದು ಕಷ್ಟವೆಂಬುದೂ, ಮತ್ತು ಸಮಾನತೆಯ ತತ್ತ್ವವು ಅಂತ್ಯದಲ್ಲಿ ಮಾನಸಿಕ ಗುಲಾಮತನಕ್ಕೆ ದಾರಿಮಾಡುವುದೆಂಬುದೂ ಡಾಸ್ಟೊವಸ್ಕಿಯ ಗ್ರಂಥಗಳಲ್ಲಿ ಅಲ್ಲಲ್ಲಿ ತಲೆಎತ್ತಿ ಈಗ ಇತಿಹಾಸದ ರೀತ್ಯಾ ಸತ್ಯವೆಂದು ತೀರ್ಮಾನಿಸಲ್ಪಟ್ಟ ವಿಚಾರಗಳಾಗಿವೆ. ರವಿ ಮತ್ತು ಮಾರ್ಕ್ಸ್ ಕಾಣದುದನ್ನು ಕವಿ ಡಾಸ್ಟೊವಸ್ಕಿ ಎಂದೋ ಕಂಡಿದ್ದನು.

ಡಾಸ್ಟೊವಸ್ಕಿಯನ್ನು ಆಂಗ್ಲ ಜಗತ್ತಿಗೆ ಪರಿಚಯಮಾಡಿಸಿಕೊಟ್ಟ ಗಾರ್ನೆಟ್ ಅನುವಾದವು ಪ್ರಚಾರಕ್ಕೆ ಬಂದು ಈಗ ಐವತ್ತು ವರ್ಷಗಳು ಮಾತ್ರ ಸಂದಿರುವುದರಿಂದ ಡಾಸ್ಟೊವಸ್ಕಿಯ ಕಲೆಯ ನೆಲೆಯನ್ನರಿಯುವ ಪ್ರಯತ್ನ ಆರಂಭವಾಗಿರುವುದಷ್ಟೆ ಎಂದು ನಾವು ಹೇಳಬಹುದು. ಈಗಾಗಲೇ ಹಲವರು ಹಲವು ತೆರನಾಗಿ ಅವನ ಮೌಲ್ಯವನ್ನು ಅಳೆದಿರುವರು, ಸ್ಪೆಂಗ್ಲರನಿಗೆ ಡಾಸ್ಟೊವಸ್ಕಿಯಲ್ಲಿ ರೈತ ರಶಿಯದ ಧ್ವನಿ ಕೇಳಿಸಿರುವುದಂತೆ. ರಶಿಯದ ತತ್ತ್ವಜ್ಞಾನಿ ಬರ್ಡಿಯೇವನಿಗೆ ನೀಟ್‌ಶೇಯ ನೆನಪಾಗುವುದಂತೆ. ಫ್ರೆಂಚ್ ಸಾಹಿತಿ ಜೀದ್‌ಗೆ ಬ್ಲೇಕ್-ಬ್ರೌನಿಂಗರ ಕವಿತೆಗಳು ಸ್ಮರಣೆಗೆ ಬರುವುವಂತೆ. ಅಂತೂ ಶೇಕ್ಸ್‌ಪಿಯರನ ವಿಷ್ಯಯದಲ್ಲಿ ವಿಮರ್ಶಕರು ವಿಶ್ವದ ಸಕಲ ಸತ್ಯಗಳನ್ನು ಹೇಗೆ ಕೇಂದ್ರೀಕರಿಸಿ ವಿಧವಿಧವಾಗಿ ವ್ಯಾವರ್ಣಿಸುವರೋ, ಹಾಗೆ ಡಾಸ್ಟೊವಸ್ಕಿಯೂ ಬಹುಮುಖ ಪ್ರತಿಭಾವಂತನೆಂದು ಮೆರೆದು ಅವನ ಹೆಸರೂ, ಕೃತಿಗಳೂ ವಿಶ್ವ ಸಾಹಿತ್ಯದಲ್ಲಿ ಸ್ಥಿರವಾಗಿ ನಿಲ್ಲುವ ದಿನ ದೂರವಿಲ್ಲವೆಂದು ಧಾರಾಳವಾಗಿ ಹೇಳಬಹುದು.

—ಕು. ಶಿ. ಹರಿದಾಸ ಭಟ್ಟ, ಎಂ. ಎ.

ಯಂ ಶೈವಾಸ್ಸಮುಪಾಸತೇ ಶಿವ ಇತಿ
ಬ್ರಹ್ಮೇತಿ ವೇದಾಂತಿನೋ ।
ಬೌದ್ಧಾ ಬುದ್ಧ ಇತಿ ಪ್ರಮಾಣ ಪಟವಃ
ಕರ್ತೇತಿ ನೈಯಾಯಿಕಾಃ ॥
ಅರ್ಹಂಶ್ಚೇತಿ ಚ ಜೈನ ಶಾಸನಮತಾಃ
ಕರ್ಮೇತಿ ಮೀಮಾಂಸಕಾಃ ।
ಸೋಽಯಂ ವೋವಿದಧಾತು ವಾಂಛಿತ ಫಲಂ
ಶ್ರೀ ಕೇಶವೇಶಸ್ಸದಾ ॥

- ಬೇಲೂರು ಶಾಸನದಿಂದ.

ತೀರಿಹೋದ ತಮ್ಮನಿಗೆ

ನಿನಗಿಂತ ಚೆಲುವರಾರಿಹರು ಬೇರೆ ಎಣಿಸಲಾರೆ ತಮ್ಮ!
ಇಹರೆಂದು ತಿಳಿಯೆ ಈ ವರೆಗು ನಿನ್ನ ನೋಡಲಿಲ್ಲವಮ್ಮ!
ಮೊದಲಲ್ಲಿ ಇಲ್ಲ ಬಂದೆನಾ ನಿನಗೆ ಒಂದೆ ಒಂದು ಬರಿಸ-
ಎಣಿಸಲಿಲ್ಲ ಮನ ಕನಸು ಕಾಡಿನಲಿ ನಿನ್ನದೊಂದು ಸರಸ;

ಹರಟೆ ಹಾಡಿನಲಿ ಒರಟು ಓದಿನಲಿ ಮರೆತೆ ಮಾತುಕೂಟ-
ಹರಸಿ ಹರಿಸದೇ ಬೆಸನ ಬೇಗೆ ನಾನರಿದು ನಿನ್ನ ನೋಟ!
ಆಶೆಯಾಕಾಂಕ್ಷೆ ಕುಡಿ ಕಮರಿ ಬಾಡಿ ನಿನ್ನ ಬಾಳ ಬೀಳು
ಹಳಸಿತೇ ಮನವು ತೊಳೆಯಿತೇ ಕರುಳು ಕರಗಿ ಹೋಳು ಹೋಳು?

ಏನಿತ್ತೊ ನಿನ್ನ ಎದೆ ಮನದಿ ಎಂಬ ಒಂದೆ ಒಗಟು ಇಂದು
ಬಿಡಿಸಲರಿಯದೇ ಅಸ್ಥಿರತೆ ದುಃಖವೆನ್ನ ಬಿಡದು ಎಂದು!
ಆರಂತೆ ಇರ್ದೆ ಆರಂತೆ ಮೆರೆದೆ ಆರು ಅರಿದು ನಿನ್ನ–
ಆಟ ಪಾಠಗಳ ಆಸೆ ನೋಟಗಳ ಬಿಟ್ಟರಿಲ್ಲಿ ಚಿನ್ನ?

ಹಿಂದಿನಡಿಪಾಯ ಇಂದಿನಿಟ್ಟಿಗೆಯ ಮುಂದಿನೊಂದು ಮಾಡು
ಮಾಡದಲೆಕಾರ್ಯ ಮಧ್ಯದಲಿ ಕೈಯ ಬಿಟ್ಟುಪೋದಿ ನೋಡು!
ಇರುತಿರ್ದರಿಂದು ಮುಂದು ಮುಂದೇನು ಆಗಲಿರ್ದೆ ನೀನು?
ಅರಸು ಮಂತ್ರಿ ಘನ ಗುರುದೇವ ಧನ್ಯ ಕನ್ನಡಮ್ಮ ಸೂನು?

ವರ ಕುಸುಮವೊಂದು ಅರಳುವುದಕಂಡು ನೋಡಲೆಂದು ಮನಕೆ-
ನಡೆವ ಮೊದಲಲ್ಲೆ ತೊಟ್ಟನಿಂದಿಳಿಗೆ ಉರುಳಿ ಬಿತ್ತು ಕಸಕೆ!
ಕಣ್ ಕಾಣಲಿಲ್ಲ, ಕೈ ಮುಟ್ಟಲಿಲ್ಲ; ಎನ್ನ ಮನಕೆ ಮನವು
ಒಂದಾಗಲಿಲ್ಲ, ಎದೆ ಬೆರೆಯಲಿಲ್ಲ, ಒಂದೆ ಒಂದು ಕ್ಷಣವು.

ನೋಡೆ ಕುರುಪಿಲ್ಲ, ನೆನಯೆ ಗುರುತಿಲ್ಲ ಅಳುವುದೊಂದೆ ಅರಿವು-
ಕೂಡಿ ಕಳೆಯದೇ ನೋಡಿ ನುಡಿಸದೇ ಕಡಿಯಿತೆಮ್ಮ ಋಣವು!
ವಿಶುವೆಂದೊ ವಿಜಯನೆಂದೊ ಏನಾದರೇನು ನಿನ್ನ ಹೆಸರು?
ಬಂತೇನು ಇಂದು ಬಹುದೇನು ಮುಂದು ಕಳೆದ ಜೀವದೊಸರು?

ವಿಧಿಯೆಂಬುದೊಂದು ಬರೆದಿತ್ತು ಇಂಥ ಬರೆಹ ಎನಗೆ ನಿನಗೆ.
ಆದರಳಿಸಿತ್ತು ಕೂಡುವಾ ಭಾಗ್ಯವಳಿದು ಪೋಯ್ತು ಬೆಸುಗೆ!
ಇನ್ನೊಂದು ಜನ್ಮ ಬರಲಾಗ ತಮ್ಮ, "ತಮ್ಮ" ಎಂದು ನಿನ್ನ-
ಕರೆಯ ಬೇಕೆಂದು ಹೃದಯ ಭಾವಿಸಿದೆ–ಬಹುದೆ ಬೇರೆ ಜನ್ಮ?

—ರಾ. ಸು. ವೈಲಾಯ.

ಸಣ್ಣ ಕತೆ

ಹನುಮಂತನ ಬಾಲ ಬೆಳೆದಂತೆ ಕನ್ನಡದಲ್ಲಿ ಸಣ್ಣ ಕತೆಗಳಿಂದು ಲೆಕ್ಕಮೀರಿ ಬರುತ್ತಿರುವುದನ್ನು ನೋಡಿದರೆ ಒಂದೆಡೆ ದುಃಖವೂ, ಒಂದೆಡೆ ಸಂತಸವೂ ಆಗದಿರದು. ಜನಜೀವನದ ನೈಜ ಪ್ರತಿಬಿಂಬವನ್ನು ಕನ್ನಡಿಸಿ ತೋರು ವಲ್ಲಿ ಇಷ್ಟು ಯಶಸ್ವೀ ವಿಜಯವನ್ನು ಗಳಿಸಿತೆಂದು ಯಾರಿಗೆ ಆನಂದವಾಗಲಿಕ್ಕಿಲ್ಲ? ಆದರೆ ಸ್ವಕಪೋಲ ಕಲ್ಪಿತ— ಪಂಡಿತ ಪಾಮರರಿಬ್ಬರಿಗೂ ಅನಮೃತ ಪ್ರಾಯವಾದ ಹುಚ್ಚು ನೀರು ಮಡುಗಟ್ಟಿಕೊಂಡು ಪ್ರೆಸ್ಸುಗಳಿಂದ ಹರಿದು ಬರುತ್ತಿರುವುದನ್ನು ನೋಡಿದರೆ ಯಾರಿಗಾದರೂ ದುಃಖವಾಗದಿರದು. ಇಂದಿನ ನಮ್ಮ ಸಣ್ಣ ಕತೆಗಳೆಷ್ಟೋ ಹೋಟಲು, ಜವುಳಿ ಅಂಗಡಿಗಳಲ್ಲಿ ಅನೇಕ ಜನ್ಮಧರಿಸಿ ಪರಿಮಳಿಸುವ ಭಾಗ್ಯವನ್ನಷ್ಟೆ ಪಡೆದು ಬಂದಿವೆ. ಇವು ಗಳಿಂದಾಗಿಯೇ ಭಾರತದಲ್ಲಿ ಕಾಗದದ ತುಟ್ಟಿಯಾಯಿತೆಂದು ಯಾರೋ ಅಂದುದರಲ್ಲಿ ತಥ್ಯಾವಂಶವಿಲ್ಲದಿಲ್ಲ.

ಹೀಗೆ ನಮ್ಮ ಕಥಾವಾಹಿನಿಯು ಇಷ್ಟು ಅಗ್ಗವಾಗಲು ಅನೇಕ ಕಾರಣಗಳಿವೆ. ಕೇವಲ ಸ್ಪರ್ಧಾ ದೃಷ್ಟಿಯಿಂದಲ್ಲದೆ ಗುಣಗಳ ದೃಷ್ಟಿಯಿಂದ ಬರೆಯುವ ಕಲಾವಿದರಿಲ್ಲವೆಂದೇ ಹೇಳಬೇಕು. ತರುಣರು ಬರೆದುದೇ ಸಣ್ಣ ಕತೆಯ ರೂಪೆಂದೂ, ಹಿರಿಯರೆನಿಸಿದವರು ಅದನ್ನು ಬರೆಯುವುದೇ ಪಾಪವೆಂದೂ ತಿಳಿದುಕೊಂಡಂತಿದೆ. ಪರಿಣಾಮವಾಗಿ ಇಂದಿನ ಎಷ್ಟೋ ಕತೆಗಳಿಗೆ ಗುಣ, ಬೆಲೆಗಳಿಲ್ಲ. ಏಕೆ ಹಲವಕ್ಕೆ ಕತೆಯೇ ಇಲ್ಲವೆಂದರೆ ತಪ್ಪಾಗದು.

ಈ ದುರವಸ್ಥೆಗೆ ಇಂದಿನ ಕತೆಗಾರರಲ್ಲಿರುವ ಅಜ್ಞತೆಯೇ ಒಂದು ಕಾರಣವೆನ್ನಬಹುದು. ಈ ರೂಪದ ಗುಣ, ಸಾಮರ್ಥ್ಯ, ಅಂಗರಚನೆಯ ಕುರಿತು ಸ್ವಲ್ಪವೂ ಪರಿಜ್ಞಾನವಿಲ್ಲದ ಅನನುಭವಿಗಳೂ, ಈಗ ತಾನೆ ಸಾಹಿತ್ಯ ರಂಗದಲ್ಲಿ ಮೊಳಕೆದೋರುವ ಸಾಹಿತಿಗಳೂ ಮೊದಲಿಗೇ ಸಣ್ಣ ಕತೆಯ ಜನಕರಾಗುವರು. ಭಾಷಾಜ್ಞಾನವಾಗಲೀ ವಿಷಯಜ್ಞಾನವಾಗಲೀ ಇಲ್ಲದೆ ತಾವು ಬರೆದುದಕ್ಕೆ ಸಣ್ಣ ಕತೆ, ಕತೆ, ನೀಳ್ಗತೆಯೆಂದೂ, ಕಿರುಗತೆ, ಕುರಿಗತೆ, ಹರಿಕಥೆ ಯೆಂದೂ ಹೆಸರಿಸಿ ಪ್ರಕಟಪಡಿಸಿದರಾಯಿತು. ಹಾಗೆ ಹೇಳಲು ಯಾವ ಹೆಸರೂ ಬಾರದಿದ್ದರೆ ವಾರದ ಕಥೆಯೆಂದು ಪತ್ರಿಕಾ ಸಂಪಾದಕರೇ ಹೆಸರಿಸಿ ಪ್ರಕಟಿಸುವ ಔದಾರ್ಯವನ್ನು ತೋರಿಸುತ್ತಾರೆ. ಹೀಗೆ ಕತೆ ಬರೆಯುವುದೊಂದು ಕಾಫಿ ಕುಡಿಯುವಂತೆ, ಧೂಮಪಾನದಂತೆ ಒಂದು ಚಟವಾಗಿ ಬಿಟ್ಟಿದೆ.

ಈ ಚಟದಿಂದ ಬರುವ ದುಷ್ಪರಿಣಾಮಗಳನ್ನು ಹೆಸರಿಸದಿರುವುದೇ ಯೋಗ್ಯವೆಂದು ತೋರುತ್ತದೆ. ಕತೆ ಯಲ್ಲದ ಕತೆಯನ್ನು ಬರೆಯುವುದು, ಅಭ್ಯಾಸವಿಲ್ಲದೆ ಸಾಹಿತಿಯಾಗಲು ಅಯೋಗ್ಯ ಜನ ಚಡಪಡಿಸುವುದು, ಮನ ಸ್ಸಿನ ಹುಚ್ಚನ್ನು ಮಸಿಯಲ್ಲಿ ಗೀಚಿ ಕತೆಯೆಂದು ಕರೆದು ಓದುಗರನ್ನು ಮೋಸಗೊಳಿಸುವುದೆಲ್ಲ ಸಾಮಾನ್ಯವಾದುವು; ಆದರೆ ಸಾಹಿತ್ಯದ ನಿರ್ಮಲ ಪ್ರವಾಹದಲ್ಲಿ ವಿಷದ ಕಲಬೆರಕೆಯಾಗುವುದನ್ನು ಮಾತ್ರ ಹೇಳದೆ ಗತ್ಯಂತರವಿಲ್ಲ.

ಪ್ರಕೃತ ಸ್ಥಿತಿಯಲ್ಲಿ ಸಣ್ಣಕತೆಯ ರೂಪ, ಗುಣ, ರಚನೆಗಳನ್ನು ಕುರಿತು ವೈಜ್ಞಾನಿಕ ದೃಷ್ಟಿ ಹಾಯಿಸು ವುದು ಅತ್ಯಗತ್ಯ. ಸಣ್ಣ ಕತೆಯ ಅಭ್ಯಾಸ ಸಾಹಿತ್ಯದ ಕೂಸಿಗೆ ಸುಲಭವಾಗುವಂತೆ ಅದರ ಅಂತರಾಳವನ್ನು ಕ್ಷ ಕಿರಣ ದಿಂದ ಪರಿಶೀಲಿಸಬೇಕು. ಇಲ್ಲಿ ಅದಾವುದೂ ಸಾಧ್ಯವಿಲ್ಲದೆ ಕೇವಲ ಬಾಹ್ಯರೂಪ ಪರಿಶೀಲನದ ಯತ್ನ ನಡೆದಿದೆ.

ಸಣ್ಣ ಕತೆಯೆಂದರೇನು ಎಂದು ಉತ್ತರಿಸುವುದು ಅದನ್ನು ಬರೆಯುವುದಕ್ಕಿಂತಲೂ ಕಷ್ಟವೆಂದು ಹೇಳಿದರೆ ಅತಿಶಯೋಕ್ತಿಯಾಗದು. ಭಿನ್ನತೆಯ ತವರುಮನೆಯಾದ ಈ ಸಾಹಿತ್ಯ ರೂಪದ ಒಳ ಹೊರಗನ್ನು ಮಾತುಗಳ ಕಟ್ಟಿನಲ್ಲಿ ಹಿಡಿದಿರಿಸುವುದು ಸಾಧ್ಯವಾಗದ ವಿಷಯ. ಉದ್ದಳತೆಯ ದೃಷ್ಟಿಯಿಂದ ಸಣ್ಣ ಕತೆ ಹೆಸರೇ ಸೂಚಿಸು ವಂತೆ ಚಿಕ್ಕದಾಗಿರಬೇಕು. ಕಾದಂಬರಿಯೆಂದು ಹುಚ್ಚೆದ್ದು ಓದುವವನು ಕೂಡ ಅಂತಹ ಒಂದು ಕೃತಿಯನ್ನು ಅರ್ಧ ಘಂಟೆಯಲ್ಲಿ ಓದಿ ಮುಗಿಸಲಾರ. ಕಾದಂಬರಿಯ ಪರಿಮಾಣ ಅಷ್ಟಿರಬೇಕು. ಈ ಅರ್ಧ ಘಂಟೆಯೆನ್ನುವುದು ಎಚ್. ಜಿ. ವೆಲ್ಸರು ಹೇಳುವಂತೆ ಸಣ್ಣ ಕತೆಯನ್ನು ಓದಲು ಅತಿ ಹೆಚ್ಚಿನ ಸಮಯವಾಗಿದೆ. ಆದರೆ ನಮಗೆ ತಿಳಿದಂತೆ

ಓದಿನ ವೇಗ ಅವರವರನ್ನು ಹೊಂದಿಕೊಂಡಿದೆ. ಅಲ್ಲದೆ ವೆಲ್ಸರ ಈ ಮಾತೇ ನಿರ್ಣಾಯಕವಲ್ಲ. ಆದರೆ ಕಾಲ್ಪನಿಕ ತಳಪಾಯುದಡಿಯಲ್ಲಿ ಕಟ್ಟಲ್ಪಡುವ ಕತೆ–ಕಾದಂಬರಿಗಳಿಗಿರುವ ಮುಖ್ಯವಾದೊಂದು ಭೇದವನ್ನು ಇದು ಸ್ಪಷ್ಟೀಕರಿಸಿ ತೋರಿಸುತ್ತದೆ. ಈ ಸಾಮ್ಯ ವ್ಯತ್ಯಾಸಗಳು ಉದ್ದಳತೆಯವು ಮಾತ್ರವಲ್ಲ; ಅವು ಸೂಕ್ಷ್ಮವಾಗಿ ಅಂತರಾಳಕ್ಕಿಳಿದಿವೆ. ಆದುದರಿಂದ ಒಂದು ಕಾದಂಬರಿ ಮತ್ತು ಸಣ್ಣ ಕತೆಯನ್ನು ಬದಿಗಿಟ್ಟು ಹೋಲಿಸುವುದು ಸಣ್ಣ ಕತೆಯ ಸ್ವರೂಪದರ್ಶನಮಾರ್ಗಗಳಲ್ಲಿ ಒಂದಾಗಿದೆ.

ಕಾದಂಬರಿಯೆಂಬುದು ಕನ್ನಡಕ್ಕಿಳಿದ ಇಂಗ್ಲಿಷ್ ನಾವೆಲಿನ ರೂಪಾಂತರವೆನ್ನಬಹುದು. ಅಲ್ಲಿಯೂ, ಇಲ್ಲಿಯೂ ಅದರ ಕ್ಷೇತ್ರ ವಿಶಾಲವಾದುದು. ಅದರ ಸಹಸ್ರ ಬಾಹುಗಳು ಒಂದು ಕುಟುಂಬದ ಯಾ, ವರ್ಗದ ವಂಶ ವಂಶಾಂತರಗಳನ್ನು ಬಳಸಬಹುದು. ಒಂದು ಜನಾಂಗವನ್ನೇ ತನ್ನ ತೆರೆದ ಬಾಯಲ್ಲಿ ಜೀವಂತವಾಗಿ ತೋರಿಸಬಹುದು. ಯುಗಯುಗಗಳ ಚಲನವಲನಗಳನ್ನು ಹಿಡಿದಿಟ್ಟುಕೊಂಡು ಭವಿಷ್ಯದ ಬೆಳ್ಳಿ ಬೆಳಕನ್ನು ಸಾರಬಹುದು. ಕಾದಂಬರಿಯ ರಚನೆ, ಹೊಂದಿಕೆಗಳಲ್ಲಿ ಧ್ರುವಧ್ರುವಗಳನ್ನು ತಾಕಬಹುದು. ಅದಕ್ಕೆ ಒಂದು ಪ್ರಧಾನ ಹೊನಲು–ಅದನ್ನು ಅಲ್ಲಲ್ಲಿ ಬಂದು ಸೇರಿಕೊಂಡು ಆದಿಯ ರೇಖೆಗಳನ್ನು ಇನ್ನಷ್ಟು ದಪ್ಪವಾಗಿಸುವ ಹಲವಾರು ತೊರೆ ಕಾಲುವೆಗಳನ್ನು ಹೊಂದಿ ನಡೆಯುತ್ತದೆ. ಈ ಉಪನದಿಗಳಾದರೂ ಮೂಲಕ್ಕಿಂತ ನಸುವೆ ಅಪ್ರಾಮುಖ್ಯವಾಗಿವೆ. ಇವುಗಳಲ್ಲಿ ಯಾವುದೊಂದನ್ನಾದರೂ ಮೂಲದ ಗತಿ ವಿನ್ಯಾಸವನ್ನಾಗಲೀ, ಕತೆಯ ನಿರಂತರತೆಯನ್ನಾಗಲೀ, ಅವಶ್ಯದ ವಿವರವನ್ನಾಗಲೀ ನಷ್ಟ ಮಾಡದೆ ತೆಗೆಯಲು ಸಾಧ್ಯವೇ ಇಲ್ಲ. ಆದರೆ ಸಣ್ಣಕತೆಯಲ್ಲಿ ಹಾಗಿಲ್ಲ. ಸಣ್ಣ ಕತೆಯ ಜೀವ ಜೀವಾಳವೆಂದರೆ ಒಂದೊಂದು ಘಟನೆಗಳು. ಮಾನವ್ಯದ ಅಗಾಧ ಶರಧಿಯ ಒಂದೆರಡು ಅಲೆಗಳು ಒಂದು ವ್ಯಕ್ತಿಗೆ ಅಥವಾ ವ್ಯಕ್ತಿಗಳ ಒಂದು ಸಣ್ಣ ಸಮೂಹಕ್ಕೆ ಒಂದು ಕಾಲದಲ್ಲಿ ಮತ್ತು ಒಂದು ನಿರ್ದಿಷ್ಟ ಕಾರ್ಯಕ್ಷೇತ್ರದಲ್ಲಿ ಏನು ಸಂಭವಿಸಿತೆಂದು ಹೇಳುತ್ತದೆ. ಇದಕ್ಕಿರುವುದು ಒಂದು ಆದಿ; ಒಂದು ಆತ್ಮ; ಒಂದು ಅಂತ್ಯ; ಪ್ರಾಚೀನ ಸಾಹಿತಿಗಳ ಸ್ಥಳ, ಕಾಲ, ಕಾರ್ಯಗಳ ಅಭಿನ್ನತಾ ತತ್ತ್ವವನ್ನು ಕೇಳಿದ್ದೇವೆ. ಸಣ್ಣಕತೆ ಅದನ್ನು ಹೊಂದಿಕೊಂಡಿರುವ ಉತ್ತಮ ಉದಾಹರಣೆ. ಸಣ್ಣಕತೆಗೂ ಇತಿಹಾಸಕ್ಕೂ ಬಹಳ ದೂರ. ಕತೆಗೆ ಮೊದಲು ಏನಾಯಿತು — ಕತೆಯ ಅನಂತರ ಏನಾಗುವುದು ಎಂಬುದು ಓದುಗನಿಗೆ ಕುತೂಹಲದ ವಿಷಯವಾದರೂ ಅದನ್ನು ವಿವರಿಸುವುದು ಈ ಸಾಹಿತ್ಯರೂಪದ ಕಾರ್ಯಕ್ರಮವಲ್ಲ.

ಆದುದರಿಂದ ಕತೆಗೆ ಯಾವಯಾವ ವಸ್ತುಗಳ ಆರಿಸುವಿಕೆ ಯೋಗ್ಯವೆನ್ನುವ ಮಾತಿಗೆ ನಿರ್ದಿಷ್ಟ ಉತ್ತರ ದೊರೆಯಲಾರದು. ಅದೊಂದು ಕೆಲವು ಘಂಟೆಗಳ ಒಂದು ಬಸ್ಸು ಪ್ರಯಾಣವನ್ನು ಕುರಿತು ಹೇಳಬಹುದು. ಅಥವಾ ಒಂದು ಆರು ಮಂದಿಯ ಕೂಟ–ವಿಕೂಟಗಳಿಂದಾಗುವ ಒಂದು ವಾತಾವರಣವನ್ನು ಚಿತ್ರಿಸಬಹುದು; ಅದು ಒಂದೇ ಸನ್ನಿವೇಶದಲ್ಲಿ ಕಾಲ್ಮುರಿದು ಕುಳಿತುಕೊಳ್ಳಬಹುದು; ಅಥವಾ ಒಂದೇ ಒಂದು ಕ್ರಿಯೆಯನ್ನು ನುಡಿಸಬಹುದು.

ಮೇಲೆ ಹೇಳಿದಂತೆ ಕತೆಯಲ್ಲಿ ತ್ರಿಲೋಕ (ಕಾಲ, ಸ್ಥಳ, ಕಾರ್ಯ) ಸಂಘಟನೆಯಾಗುವುದಾದರೂ ಅದೇ ಕತೆಯ ಜೀವಾಳವೆನ್ನುವ ಹಾಗಿಲ್ಲ. ಕತೆಗಾರನು ಈ ಮೂರನ್ನು ಗಮನಿಸಿಯೇ ಕಾರ್ಯೋನ್ಮುಖನಾಗಬೇಕೆಂದಿಲ್ಲ. ಆದರೆ ಕತೆಯ ಕಾರ್ಯಕ್ಷೇತ್ರ ಸ್ವಾಭಾವಿಕವಾಗಿ ಸಣ್ಣದಿರುವುದರಿಂದ ಪರೋಕ್ಷವಾಗಿ ಅವುಗಳ ಸಂಘಟನೆ ಆಗಿಯೇ ಆಗುವುದು. ಕಥಾವಸ್ತುಗಳು ಮಾನವನ ವಿಶಾಲ ಜೀವನದ ಕೆಲವೊಂದು ಸಣ್ಣಪುಟ್ಟ ಘಟನೆಗಳಾದುದರಿಂದ, ಈ ಘಟನೆಗಳು ಸಹಜವಾಗಿಯೇ ಕಾರ್ಯರಂಗವನ್ನೂ ಅನೇಕ ವೇಳೆ ಕಾಲಾವಧಿಯನ್ನೂ, ಕೆಲವೊಮ್ಮೆ ದೇಶವನ್ನೂ ಮಿತಗೊಳಿಸುತ್ತವೆ. ಆದರೆ ಕೆಲವೊಂದು ಕತೆಗಳು ತೋರಿಕೆಗೆ ಈ ಸೂತ್ರವನ್ನು ಮೀರಿದ್ದಂತೆಯೇ ಕಾಣಬಹುದು.

ಹಲವಾರು ವರ್ಷಗಳನ್ನೇ ತನ್ನ ಕಾರ್ಯಕ್ಷೇತ್ರವಾಗಿ ಮಾಡಿಕೊಂಡ ಕತೆಗಳು ಇವೆ; ಆದರೆ ಇಂಥವುಗಳಲ್ಲೆಲ್ಲ ಒಂದಲ್ಲ ಒಂದು ವಿಧದ ಏಕರೂಪತೆಯ ಸಂಘಟನೆಯಿದೆ. ಉದಾಹರಣೆಗೆ ಜೀವನದ ಏರು-ಪೇರು, ಸೋಲು-ಗೆಲುವುಗಳನ್ನೇ ತಮ್ಮ ದೇಹವಾಗಿ, ನೋವು-ನಲಿವು, ರಸ-ವಿರಸಗಳನ್ನು ಆತ್ಮವಾಗಿ ಮಾಡಿಕೊಂಡವುಗಳಲ್ಲಿ ಒಂದು ತರದ ಭಾವನೈಕರೂಪತೆ ಎದ್ದು ಕಾಣುತ್ತದೆ. ಆದುದರಿಂದ ನಿಜವಾಗಿ ಕತೆಯಲ್ಲಿ ಸಮ್ಮುಖತೆಯೆಂದರೆ ಅದು ಅಡೆ ತಡೆಯಿಲ್ಲದ ನಿರಂತರ ಧಾಟಿ ಅಥವಾ ಭಾವನೆಗಳ ಕೂಟವೆನ್ನಬಹುದು. ಕಾದಂಬರಿಗೂ ಕತೆಗೂ ಇರುವ ಈ ರೂಪ-ರಚನಾ ಭೇದಗಳನ್ನು ಇನ್ನೂ ಚುಟುಕಾಗಿ ಹೀಗೆ ಹೇಳಬಹುದು: ನಗರ ನಗರಗಳನ್ನು ಕಲಿಸಿ, ಕೂಡಿದ ದೇಶವೆಂಬುದು ಕಾದಂಬರಿಯಂತಿದ್ದರೆ ಕತೆಯೆಂಬುದು ಒಂದೊಂದು ನಗರವಾಗಿ, ಸ್ವತಂತ್ರವಾಗಿ ಕಂಗೊಳಿಸುತ್ತದೆ. ಕಾದಂಬರಿಕಾರನು ಮಗ್ಗದಲ್ಲಿ ನೂಲನ್ನು ಹರವಿ, ಬಟ್ಟೆಯನ್ನು ನೇಯುತ್ತಾ ಹೋದರೆ ಕತೆಗಾರನು ಕೇವಲ ನೂಲು ತ್ತಲೇ ಸಾಗುವನು; ಕಾದಂಬರೀ ಮಾಪನದಲ್ಲಿ ಬಟ್ಟೆಯ ಶುಭ್ರತೆ, ನಯ, ಬಾಳಿಕೆಯನ್ನು ಪರಿಶೀಲಿಸಿದರೆ ಸಣ್ಣ ಕತೆಯಲ್ಲಿ ನೂಲೆಳೆಯ ಸೂಕ್ಷ್ಮ, ನಯ, ನಾಜೂಕುಗಳನ್ನು ನೋಡಬೇಕು. ಅದು ಭಾರಿಯ ಔತಣ, ಇದು ಮನೆ ಯೂಟ. ಅದು ಸಮಗ್ರ ದೃಷ್ಟಿ, ಇದು ಏಕ ಸೃಷ್ಟಿ.

ಸಣ್ಣರೂಪ ಅಂದ ಮೇಲೆ ಅದಕ್ಕೆ ಕೆಲವೊಂದು ಒಡ್ಡುಗಳು ಇರಲೇ ಬೇಕು. ಕಾದಂಬರಿಕಾರನು ಹಲವೊಮ್ಮೆ ತನ್ನ ಕತೆಯನ್ನು ತೀರಾ ಕೈ ಬಿಟ್ಟು ಸ್ವಪ್ನ ರಾಜ್ಯಗಳಲ್ಲಿ ವಿಹರಿಸುವುದುಂಟು. ಮಾನಸಿಕ ರಾಜ್ಯದಲ್ಲಿ ಗೋಪ್ಯ ಪಯಣ ಬೆಳೆಸುತ್ತಲೋ ಅಥವಾ ಕಾಲ್ಪನಿಕ ಕೈಲಾಸಗಳಲ್ಲಿ ಮೈ ಮರೆತು ನಿದ್ರಿಸುತ್ತಲೋ ಇರುತ್ತಾನೆ. ಹಲವೊಮ್ಮೆ ನ್ಯಾಯಾನ್ಯಾಯ, ನೀತಿ-ಅನೀತಿಗಳ ಬಿಸಿ ಬಿಸಿ ಚರ್ಚೆಯಲ್ಲಿ ತೊಡಗುತ್ತಾನೆ; ಇನ್ನು ಕೆಲವೊಮ್ಮೆ ಹಿತೋಪದೇಶ ಕೊಡುವುದರಲ್ಲಿ ನಿರತನಾಗುತ್ತಾನೆ. ಆದರೆ ಕತೆಗಾರನು ಈ ಎಲ್ಲ ಮಾನಸಿಕ ಪ್ರಚೋದನೆಗಳನ್ನು ತಡೆದಿರಿಸಬೇಕಾಗುತ್ತದೆ. ಅವನು ತಾನು ಕೈಹಿಡಿದ ವಸ್ತುವಿಗೇ ತೆಕ್ಕೆ ಬಿದ್ದು ಜೋತಾಡುತ್ತಿರಬೇಕು. ಅದನ್ನು ಮುಂದಿಟ್ಟುಕೊಂಡೇ ದಾರಿಯನ್ನು ಸಾಗಬೇಕು. ಆದರೆ ಹಾಗೆ ಮಾಡ ಮಾಡುತ್ತಲೇ ಅವನು ಸುಂದರ ವ್ಯಕ್ತಿ ಗಳನ್ನೂ, ಚಿತ್ರಗಳನ್ನೂ ಕಡೆದಿರಿಸಬಹುದು; ಅಥವಾ ಒಂದು ಅಮಾನುಷ ವಾತಾವರಣವನ್ನು ಸೃಷ್ಟಿಸಬಹುದು.

ಮೊತ್ತವಾಗಿ ಕಾದಂಬರಿಯು ಒಂದು ಸಮಾಯಾವಕಾಶದ ಅನವಸರದ ಯುಗದ ಫಲವಾದರೆ ಸಣ್ಣ ಕತೆಯು ಪರಿಣಾಮದ ತೀವ್ರಕಾರೀ ವಿಜ್ಞಾನಯುಗದ ಕೂಸು. ಅದರಲ್ಲಿ ಶಬ್ದಜಾಲಕ್ಕೂ, ಅಧಿಕ ಮಾತಿಗೂ, ಅನಾವಶ್ಯಕ ಅಲಂಕಾರಗಳಿಗೂ ಸಮಯವಾಗಲೀ ಎಡೆಯಾಗಲೀ ಇಲ್ಲವೇ ಇಲ್ಲ.

ಸಣ್ಣ ಕತೆಗೂ ನಾವು ಭಾವಗೀತೆ ಎಂದು ಕರೆಯುವ ಪದ್ಯಭಾಗಕ್ಕೂ ತೀರ ಹತ್ತಿರದ ಸಂಬಂಧವಿದೆಯೆಂದು ನನಗನ್ನಿಸುತ್ತದೆ. ಇವೆರಡರ ಉದ್ದೇಶವೂ ಒಂದೇ; ಗುರಿಮುಟ್ಟುವ ಮಾರ್ಗವೂ ಸಾಮಾನ್ಯ. ಇಲ್ಲಿ ವರ್ಣನೆ ಬೇಡ; ಇತಿಹಾಸ ಬೇಡ; ಅಂಕೆ ಸಂಖ್ಯೆಗಳ ಶಂಕೆ ಬೇಡ. ಕೇವಲ ಮನವನ್ನು ಕರಗಿಸಿ ಬಿಡುವಷ್ಟು ತೀಕ್ಷ್ಣ ಪ್ರಖರತೆಯಿ ದ್ದರೆ ಸಾಕು. ಎರಡರ ಕಾರ್ಯವೂ ಒಂದೇ ವಿಧ. ಅವು ಭಾವನೆಗಳನ್ನು ಕೆದಕಿದರೆ, ತಿಳಿಯಲು, ಮರಳಲು ಬಿಡು ತ್ತವೆ. ಆಗ, ಕೊಳೆ ಕೆಸರೆಲ್ಲ ಅಡಿಗೆ ಕೂತು, ಅನುಭವದ ತಿಳಿನೀರು ಬೇರೆಯಾಗಿ ಮೇಲೆ ನಿಲ್ಲುತ್ತದೆ. ಜೀವನದ ಜಂಜಾಟದ ನಡುವಿರುವ ಶಿಲಾಸತ್ಯದ (Solid Truth) ಸಾಕ್ಷಾತ್ಕಾರವನ್ನುಂಟುಮಾಡಿಕೊಡುತ್ತದೆ. ಸೌಂದ ರ್ಯದ ಒಂದೊಂದೆ ತುಣುಕನ್ನು ಎತ್ತಿ ನೀಡುತ್ತದೆ. ಸತ್ಯ-ಸೌಂದರ್ಯದ ದರ್ಶನಕ್ಕೆ ಇವೆರಡರಷ್ಟು ಬಿಡಿ ಬಿಡಿಯಾದ ಮತ್ತು ವಿವರವಾದ ಸಾಧನ ಬೇರೊಂದಿಲ್ಲ.

ಸಣ್ಣ ಕತೆಯು ಹೇಗಿರಬೇಕು? ಎನ್ನುವುದು ಇನ್ನೊಂದು ಪ್ರಶ್ನೆ, ಸಣ್ಣ ಕತೆಗಳನ್ನು ಸ್ಥೂಲವಾಗಿ ನಾಲ್ಕು ವಿಭಾಗ ಮಾಡಬಹುದು. ಅದು ಒಂದು ಸಂಕುಚಿತ ಕಾದಂಬರಿಯಿರಬಹುದು, ನಾಟಕೀಯವಾಗಿರಬಹುದು,

ಬಹು ಹಾಸ್ಯಮಯವಿರಬಹುದು. ಅಥವಾ ವ್ಯಕ್ತಿ ಚಿತ್ರಣದಿಂದ ಕೂಡಿರಬಹುದು. ಪತ್ತೇದಾರಿ ಕತೆ, ನೀತಿಯ ಕತೆಗಳೆಂದೂ ಇನ್ನೆರಡು ವಿಧಗಳನ್ನು ಹೇಳಬಹುದು. ನೀತಿಯ ಕತೆಗಳನ್ನು ಜನರು ದೂರಿಡುವುದುಂಟು. ಆದರೆ ಕತೆಗಾರನಲ್ಲಿ ಕತೆಗಾರಿಕೆಯಿದ್ದರೆ ಅವನು ಈ ಆರೋಪಕ್ಕೆ ಒಳಗಾಗಬೇಕಿಲ್ಲ. ನೀತಿಯು ವೇಷಾಂತರಿಸಿ ಅದು ಓದುಗನಿಗೆ ಅರಿವಾಗುವ ಮೊದಲೇ ಮೈಗೊಂಡಿರುವಂತೆ ನೆಯ್ದಿರಬೇಕು. ಪತ್ತೇದಾರಿ ಕತೆಗೆ ಅಹ್ಲಾದಪಡಿಸುವುದಕ್ಕಿಂತ ಹೆಚ್ಚಿನ ಗುರಿಯಿಲ್ಲ. ಮನುಷ್ಯನ ಸ್ವಪ್ನ ಭಾಗವನ್ನು ಎಚ್ಚರಿಸಿ, ಕಲ್ಪನೆಯ ಹಕ್ಕಿಗೆ ಕಾವುಕೊಟ್ಟು ಹುಸಿ ಸುಖ-ಸಂತೋಷಗಳನ್ನು ತಿನ್ನಿಸುವುದೇ ಅದರ ಪರಮಾರ್ಥ. ಇದರಿಂದ ಓದುಗರ ಮನಸ್ಸು ಹಗುರವಾಗಿ ಉತ್ಸಾಹ ಭರಿತವಾಗುವುದು.

ಹಾಸ್ಯವೆಂಬ ಬರೆಹವು ವಿಚಿತ್ರ ಭಾವನೆಗಳಿಗೆ ಅನ್ನ ಕೊಡುವುದಾಗಿದೆ. ಎ. ಸಿ. ವಾರ್ಡರವರು ಹೇಳುವಂತೆ ಅದರ ಉದ್ದೇಶ ನಗೆಗಾಗಿ ನಗೆತರಿಸುವುದು ಅಲ್ಲದೆ ಇತರ ಮಾನಸಿಕ ಯಾ ಭಾವನೋದ್ದೇಶಗಳಿಗಾಗಿಯಲ್ಲ. ಇದನ್ನು ಬಿಟ್ಟರೆ ಪ್ರತಿಭಾ ಪ್ರಧಾನವಾದ ಕತೆಗಳದೊಂದು ಗುಂಪು. ಇವುಗಳಲ್ಲಿ ವೈಜ್ಞಾನಿಕನ ಸೂಕ್ಷ್ಮ ನಿರೀಕ್ಷೆಯಿರಬಹುದು; ಅಥವಾ ಕವಿಯ ಕಲ್ಪಕತೆಯ ಅತಿಶಯವಿರಬಹುದು.

ಮುಖ್ಯವಾಗಿ ಕಥೆಯ ಅಭಿರುಚಿ ಸಂಭಾಷಣೆಯಲ್ಲಿ, ವ್ಯಕ್ತಿ ಚಿತ್ರಣದಲ್ಲಿ ಸನ್ನಿವೇಶ ರಚನೆಯಲ್ಲಿ ಹಾಗು ಶೈಲಿಯಲ್ಲಿ ಹುದುಗಿರುತ್ತದೆ. ಕತೆಯ ಉತ್ತಮ ಲಕ್ಷಣಗಳೆಂದರೆ ಪರಿಣಾಮಕಾರಿಯಾದ ಆರಂಭ ಮತ್ತು ಮುಗಿತಾಯಗಳು, ಅದು ಓದುಗರನ್ನು ಕೂಡಲೆ ಸೆರೆಹಿಡಿಯಬೇಕು. ಏಕೆಂದರೆ ಕತೆಗಾರನಿಗೆ ಓದುಗರು ತೀರ ಹತ್ತಿರಿರಬೇಕು. ಮತ್ತು ಅವರ ಮೇಲಿನ ಭಾರ ಹಾಗೂ ಜವಾಬ್ದಾರಿ ಇನ್ನೂ ಹೆಚ್ಚು ಕತೆಯಲ್ಲಿ ಹೆಚ್ಚಿನಂಶ ಓದುಗನೇ ಅರ್ಥಮಾಡಿಕೊಳ್ಳ ಬೇಕಾಗುತ್ತದೆ. ಬೇಕು ಬೇಕಾದ ವಿವರಗಳನ್ನು ಅವನೇ ಯೋಚಿಸಿಕೊಂಡು ಕತೆಯ ಸತ್ಯವನ್ನು ಮುಂದಟ್ಟು ಮಾಡಿಕೊಳ್ಳಬೇಕಾಗುತ್ತದೆ. ಕತೆಯು ಜನಪ್ರಿಯತೆಗಳಿಸಿಕೊಂಡುದು ಅದರ ವಸ್ತುವಿನ ವೈವಿಧ್ಯ ಮತ್ತು ಅನಿರೀಕ್ಷಿತತೆಯಿಂದಾಗಿ. ಯಾವ ವಸ್ತುವನ್ನಾದರೂ ತೆಗೆದುಕೊಂಡು ಸುಂದರ ಚೌಕಟ್ಟನ್ನು ಹೆಣೆಯಬಹುದು. ಕೆಲವು ವೇಳೆ ಸಾಮಾನ್ಯ ವಸ್ತುವೇ ನಮಗೆ ತಿಳಿಯದಂತೆ ನವೀನ ಆವರಣದ ನಡುವೆ ಹೊಳಪಾಗಿ ಕಾಣಿಸುವುದು. ಆಗ ನಮ್ಮ ಅಚ್ಚರಿ ಸಂತೋಷಗಳಿಗೆ ಪಾರವೇ ಇಲ್ಲ. ಆ ವಸ್ತುವಿನ ಅನಿರೀಕ್ಷಿತತೆಯಿಂದಾಗಿ ನಮಗೆ ಹೀಗಾಗುತ್ತದೆ. ಆಗ ಮನಸ್ಸಿನಲ್ಲಿ ಮೂಡುವ ಅಚ್ಚು ಎಂದೆಂದಿಗೂ ಮಾಸಿ ಹೋಗುವುದಿಲ್ಲ.

ಸಣ್ಣಕತೆಯ ಸರ್ವಭಾರವಿರುವುದು ಅದರ ಕೊನೆಗೆ. ಡಬ್ಲ್ಯೂ. ಇ. ವಿಲಿಯಂಸರ ಅಭಿಪ್ರಾಯದಂತೆ ಮನಸ್ಸಿನ ಎಲ್ಲಾ ತಾಕಲಾಟಗಳನ್ನೂ ಕಟ್ಟಕಡೆಗೆ ಎತ್ತಿಹಾಕಲು ಕತೆಗಾರನು ಕತೆಗೂ ಕಾದಂಬರಿಗೂ ಇರುವ ಸಾಮಾನ್ಯ ಘಟಕಗಳನ್ನು ನೋಡಿ ಅವನ್ನು ಒಂದು ಸನ್ನಿವೇಶಕ್ಕೆ ಹೊಂದುವಂತೆ ಏರ್ಪಡಿಸಿಕೊಳ್ಳುತ್ತಾನೆ; ಇಲ್ಲವೆ ಚಿಕ್ಕದು ಮಾಡುತ್ತಾನೆ. ಕತೆಯು ಆರಂಭದಲ್ಲಿ ತೊರೆಯು ಬಯಲಲ್ಲಿ ಹರಿದಂತೆ ಸರಳವಾಗಿ ನಡೆದು ಕೊನೆಯಲ್ಲಿ ಒಮ್ಮೆಲೇ ಮಹಾಮೇರುವಿನಿಂದ ಕೆಳಗೆ ಧುಮುಕಿದಂತೆ ತೋರಬೇಕು. ಇಲ್ಲಿ ಧುಮುಕಿದಂತೆ ತೋರಬೇಕೇ ವಿನಾ ನಿಜವಾಗಿಯೂ ಧುಮುಕಬಾರದು. ಮೊದಲೆಲ್ಲ ಅಂತ್ಯದ ಈ ಅಜಸ್ರ ವೃಷ್ಟಿಗೆ ಕಾರಣವಾಗಿ ಮುಗಿಲುಗಳು ಆಕಾಶದಲ್ಲಿ ಕೂಡುತ್ತಾ ಬರಬೇಕು. ಕತೆಯನ್ನು ಓದಿ ಮುಗಿಸಿದಾಗ ಓದುಗನ ಮನಸ್ಸಿನಲ್ಲಿ ಭಾವನೆಗಳ ರುದ್ರ ನಾಟ್ಯ ಆರಂಭವಾಗಿರಬೇಕು. ಗುಡುಗು-ಸಿಡಿಲು-ಮಳೆಗಳ ತುಮುಲ ಯುದ್ಧದ ಬಳಿಕ ಗಂಭೀರ ಶಾಂತಿಯು ನೆಲಸುವಂತೆ ಅವನ ಹೃದಯದ ಪುಟಪುಟಿಯುವಿಕೆಯೂ ಒಂದು ಸುಕೋಮಲವಾದ ಶಾಂತಸ್ಥಿತಿಗೆ ತನ್ನಿಂದ ತಾನೆ ಬರುವುದು. ಈ ಸ್ಥಿತಿ ಅವನ ಹೃದಯ ಕಾವುಗೊಂಡು ಬೇಕಾದ ರೂಹನ್ನು ಪಡೆದ ಸ್ಥಿತಿ. ಪುಟಕ್ಕಿಟ್ಟ ಚಿನ್ನವನ್ನು ಹೊರತೆಗೆದಂತೆ ಈ ಕ್ರಾಂತಿಯ ಅನಂತರ ಮನಸ್ಸು ಪರಿಶುದ್ಧವಾಗಿರುತ್ತದೆ. ಕತೆಯು ರೋಮಾಂಚಿಸುವ ಕ್ಷಣಗಳಿಂದ ಕೂಡಿರಬೇಕು. ಈ ಕ್ಷಣಗಳೇ ಕಣಕಣವಾಗಿ ಕೂಡಿ ಭಾವನೆಗಳ ಅತಿಶಯ ಸ್ಥಿತಿಯಲ್ಲಿ ಅವವುಗಳ ನಡುವೆ

ತುಮುಲ ಯುದ್ಧವನ್ನು (climax) ತಂದು ಹಾಕಿರಬೇಕು. ಆಗ ಕತೆಯು ಉಂಟುಮಾಡುವ ಪರಿಣಾಮ ಮುಗಿಲು ಮುಟ್ಟುವುದು.

ಅನಿರೀಕ್ಷಿತತೆಯು ಕತೆಯ ಒಂದು ಮುಖ್ಯ ಲಕ್ಷಣವೆಂದು ಮೇಲೆಯೇ ಹೇಳಿದೆ. ಹಾಗೆಯೇ ಅನಿರೀಕ್ಷಿತ ಅಂತ್ಯ ಮತ್ತು ವಿವರದ ಹಿಡಿತ. ವಿವರದ ಹಿಡಿತದಿಂದ ಏನು ಪರಿಣಾಮವಾಗುವುದೆಂದು ಹೇಳಿ ಪೂರೈಸುವಂತಿಲ್ಲ. ಸರ್ವಜ್ಞ ಪದಗಳು, ಗಾದೆ ಮಾತುಗಳು, ವ್ಯಂಗ್ಯದ ನುಡಿಗಳನ್ನು, ಕುಂಟು ಪದ್ಯಗಳನ್ನು ಓದಿದ ಯಾರಿಗಾದರೂ ಅದರ ಅನುಭವವಾಗದಿರದು. ನವ ವಧುವಿನ ಮಾತಿಲ್ಲದ ಮೌನದ ಲಜ್ಜೆಯಲ್ಲಿಯೂ, ಮಗುವನ್ನು ಕಳೆದುಕೊಂಡ ತಾಯಿಯ ಶೂನ್ಯ ದೃಷ್ಟಿಯಲ್ಲಿಯೂ ಯಾವ ಭಾವ ಅದೆಷ್ಟು ಆಳಕ್ಕೆ ಹುದುಗಿದೆಯೆಂದು ಯಾರು ಬಲ್ಲರು? ಅವುಗಳಲ್ಲೆಲ್ಲ ಅಗಾಧ ಶಕ್ತಿಯು ಸಂಚಯಿತವಾಗಿದೆ ಎಂದು ಮಾತ್ರ ಹೇಳಬಹುದು. ಹರಿವ ನೀರಿಗಿಂತಲೂ ಒಡ್ಡು ಹಾಕಿ ತಡೆದ ನೀರಿನ ಒತ್ತಡ ಹೆಚ್ಚೆಂದು ಎಲ್ಲರೂ ಬಲ್ಲರು. ಅದರಂತೆ ಸಣ್ಣ ಕತೆಯಲ್ಲಿ ಮಾತಿನ ಹಿಡಿತ, ವಿವರಣೆಯ ಸೂಕ್ಷ್ಮ ಮೇಲಿನ ಕಾರ್ಯಭಾಗವನ್ನು ಪೂರ್ಣಮಾಡುತ್ತವೆ.

ಕತೆಯು ಶಕ್ತಿ ಸಂಚಯನದ, ಭಾವಪ್ರಚೋದನೆಯ ಮಾಲಿನ್ಯ ಹರಣದ ಕಣವಾಗಿ ಬರಬೇಕಾದರೆ ಕತೆಗಾರನಲ್ಲಿ ಹಲವು ಕಾಲದ ತಪಃಶಕ್ತಿ ಜಾಗ್ರತವಾಗಿರಬೇಕು. ಜೀವನದ ಅನುಭವದ ಕಡಲಲ್ಲಿ ಅವನ ಮನಸ್ಸು ಮುಳುಗೇಳಿರಬೇಕು. ವಜ್ರ ಪರೀಕ್ಷೆಗಳಲ್ಲಿ ಜಯಶೀಲವಾಗಿರಬೇಕು. ಮನಸ್ಸಿನ ನೂರಾರು ರೂಪಗಳನ್ನು ಅವುಗಳ ವಿಧವಿಧದ ಬಣ್ಣಗಳನ್ನು ಗುರುತಿಸುವುದರಲ್ಲಿ ಪಾರಂಗತವಾಗಿರಬೇಕು. ಮುಖ್ಯವಾಗಿ ಅವನಲ್ಲಿ ಅನುಭವ, ಪ್ರತಿಭೆ, ಕಲ್ಪನೆಗಳೆಂಬ ತ್ರಿವಿಧ ಶಕ್ತಿಸಂಚಯವಿರಬೇಕು. ಇವಿಷ್ಟೇ ಇದ್ದೊಡನೆ ಅವನು ಕತೆಗಾರನಾದನೆಂದಲ್ಲ; ಅವನು ತನಗೆ ತೋರಿದ್ದನ್ನು ಕತೆಯಾಗಿ ಚಿತ್ರಿಸಬೇಕಾದರೆ ಅವನಲ್ಲಿ ಸಹಾನುಭೂತಿ ಎಂಬ ಹೃದಯಿಕ ಗುಣ ಅವಶ್ಯ. ಅದಿದ್ದರೆ ಅವನು ಕತೆಗಾರನಾಗುತ್ತಾನೆ. ಇಲ್ಲದಿದ್ದರೆ ಜೀವನದ ತಿರುಳನ್ನರಿತ ಒಂದು ಜೀವಿಯಾಗಿ ಅವನಷ್ಟಕ್ಕೆ ಮಾತ್ರ ಪರಿಪೂರ್ಣನಾಗುತ್ತಾನೆ.

ಕತೆಗಾರನಲ್ಲಿ ತೀವ್ರ ಹಾಗೂ ಸೂಕ್ಷ್ಮವಾದ ನಿರೀಕ್ಷಣೆಯಿರಬೇಕು. ಸಹಾನುಭೂತಿ ಪರ ಅನುಭವವಿರಬೇಕು. ಜನರ ಶೀಲ ಚಿತ್ರಣದಲ್ಲಿ ವೈಜ್ಞಾನಿಕನ ಸೂಕ್ಷ್ಮದೃಷ್ಟಿಯೂ, ಅದರಿಂದ ಸೌಂದರ್ಯಾಚ್ಛಾದಿತ ಸತ್ಯವನ್ನು ತೆಗೆದು ತೋರುವಲ್ಲಿ ಕಲ್ಪನಾವಿಲಾಸ ಮತ್ತು ಪ್ರತಿಭೆಯೂ ಸೇರಿರಬೇಕು, ಹಾಗಿದ್ದರೆ ಅವನು ಶ್ರೇಷ್ಠಕಲಾವಿದನಾಗುತ್ತಾನೆ.

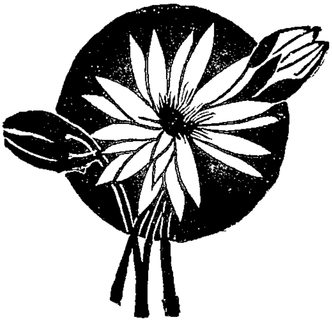
ಕತೆಯನ್ನು ಹೆಣೆಯುವ ವಿಧಾನ ಮುಖ್ಯವಾಗಿ ಮೂರೇ ಮೂರು ಎನ್ನಬಹುದು. ಸ್ಟೀವನ್ಸ್‌ನ್ನನ, ಇದೇ ಅಭಿಪ್ರಾಯಪಟ್ಟು ಅವುಗಳು ಯಾವುವು ಎಂದು ಹೇಳಿದ್ದಾನೆ. ಕತೆಗಾರ ಒಂದು ವಸ್ತುವನ್ನು ತೆಗೆದುಕೊಂಡು ಅದಕ್ಕೆ ಬೇಕುಬೇಕಾದ ವ್ಯಕ್ತಿಗಳನ್ನು ಹೊಂದಿಸಬಹುದು, ಅಥವಾ ಒಂದು ವ್ಯಕ್ತಿ ಚಿತ್ರವನ್ನು ಹಿಡಿದುಕೊಂಡು ಅದನ್ನು ತುಂಬಿ ಬೆಳೆಸುವ ಸನ್ನಿವೇಶ, ಘಟನೆಗಳನ್ನು ಕಲ್ಪಿಸಬಹುದು, ಕೊನೆಯದಾಗಿ ಅವನು ಒಂದು ವಾತಾವರಣವನ್ನು ಮುಂದಿಟ್ಟುಕೊಂಡು ಅದನ್ನು ರೂಪಿಸಿ, ವ್ಯಕ್ತೀಕರಿಸುವಂತೆ ವ್ಯಕ್ತಿಗಳನ್ನು, ಕ್ರಿಯೆಗಳನ್ನು ಅಳವಡಿಸಿಕೊಳ್ಳಬಹುದು.

ಕೊನೆಯದಾಗಿ ಕತೆಯ ಗುರಿಯೇನು ಎಂಬುದನ್ನು ಪ್ರತ್ಯೇಕವಾಗಿ ಹೇಳಬೇಕಾಗಿಲ್ಲ. ಇದೊಂದು ಸಾಹಿತ್ಯದ ಅಂಗ, ಮಾತ್ರವಲ್ಲ ಮುಖ್ಯಾಂಗ. ಒಂದು ಕಾದಂಬರಿಯಿಂದ, ಒಂದು ಕಾವ್ಯದಿಂದ ಆಗುವ ಪರಿಣಾಮ ಏನೇ ಇದ್ದರೂ ಅದು ಒಂದು ಸಣ್ಣ ಕತೆಯಿಂದಲೂ ಸಾಧ್ಯ, ಸಾಹಿತ್ಯದಗುರಿ, ಕಲೆಯ ಅಂತಿಮ ಗುರಿಯಾಗಿದೆ. ಜೀವನಕ್ಕೂ ಕಲೆಗೂ—ಅದರಿಂದ ಸಾಹಿತ್ಯಕ್ಕೂ ಇರುವ ಸಂಬಂಧ, ಸಹಾಯಗಳನ್ನು ಎಲ್ಲರೂ ಅರಿತಿದ್ದಾರೆ.

ಆ ಮಾರ್ಗದಲ್ಲಿಯ ಶಬ್ದ ರೀತಿಯಲ್ಲಿ ಕೆಲಸಮಾಡುವ ಒಂದು ವಿಶಿಷ್ಟಾಂಗ ಸಣ್ಣ ಕತೆ ಕೊನೆಯದಾಗಿ T. W. ಹಿಗ್ಗಿನ್ಸ್‌ಸನ್ನರ ಒಂದು ಮಾತನ್ನು ಹೇಳದಿರಲಾರೆ.

“ಇಲ್ಲಿ (ಸಣ್ಣ ಕತೆಯಲ್ಲಿ)ಕೊನೆಯದಾಗಿ ನಾವು ಕಲೆಯ ಪರಿಪೂರ್ಣ ರೂಪದ ಸೀಮಾರೇಖೆಯನ್ನು ಕಾಣುತ್ತೇವೆ. ಇಲ್ಲಿಯ ರಸ-ರುಚಿಗಳಲ್ಲಿ ಪಾಲುಗಳಿಲ್ಲ, ಕತೆಗಾರನಾದವನು ಪ್ರತ್ಯಕ್ಷವಾಗಿ ಹೊಡೆಯಬಹುದು, ಧೈರ್ಯವಾಗಿ ಮುನ್ನುಗ್ಗಬಹುದು. ಮುನ್ನುಡಿಯ ಮಂಟಪವಿಲ್ಲದೆ ದಾಕ್ಷಿಣ್ಯದ ಅಲಂಕಾರವಿಲ್ಲದೆ, ಕೆಚ್ಚಿನಿಂದ, ದೃಢವಾದ ಹೆಜ್ಜೆಗಳನ್ನಿಟ್ಟು ಅಂತ್ಯವನ್ನು ಸೇರಬಹುದು. ಮತ್ತು ಇಲ್ಲಿ ಎಲ್ಲಕ್ಕಿಂತ ಹೆಚ್ಚಿನ ಸವಲತ್ತೆಂದರೆ ಕೆಲಸ ಮುಗಿದು, ಅವನಿಗೆ ಸಾಕೆನಿಸಿದಲ್ಲಿ ನಿಲ್ಲಬಹುದು.”

ಶಾ. ಸು. ವೈಲಾಯ, II U. C.



'दृष्टं श्रुतं'

उद्वेलं प्रवहन्नब्धिः क्षुब्धः केन निवार्यते? ॥
उद्वृत्तमाचरन्मत्तः प्रभुः केन निवार्यते? ॥ १ ॥

कान्तोदान्तात्तचित्ताय विद्याभ्यासो न रोचते ॥
आशाविषाहतहृदे धर्मादेशो न रोचते ॥ २ ॥

साहसैः पुरुषो लोके जातु ख्यातिमिहार्हति ॥
रामुलुर्हृयुपवासेन राज्यकारणिकोऽभवत् ॥ ३ ॥

दुर्जनःपतनात्पूर्वं माहात्म्यमधिगच्छति ॥
दीपो निर्वाणकालात्प्राक्च्छिखाधिक्यं न चैति किम् ? ॥ ४ ॥

यथादण्डेनार्थसिद्धिः साम्नोच्चेन तथा न सा ॥
प्रातिस्विका नः स्वाराज्यं नापुः किं ध्वंसकर्मभिः ? ॥ ५ ॥

प्रतिषेधो राजकीयो महासाहसिने हितः ॥
मद्यपाननिषेधेन दरिद्रा धनिनो न किम् ? ॥ ६ ॥

कश्चन II U. C.

'प्रयोगशाला'

चित्रप्रपञ्चरचनोचितवस्तुराशिः
कोशे विधातुरिव कार्यनियुक्तरूपः ॥
यत्राद्भुतोपकरणव्रज उच्चकास्ति
"सैषा प्रयोगमहिता जयतीह शाला" ॥ १ ॥

निर्देशकेषु सुलभाध्वनिदर्शकेषु
प्रायोगिकेष्ववहितेषु निजक्रियासु ॥
यत्रोह्यते कुशिकजस्य नवेव सृष्टिः
"सैषा प्रयोगमहिता जयतीह शाला" ॥ २ ॥

युक्तैर्मिथोऽणुनिचयैरथ विप्रयुक्तैः
सृष्टिस्थितिप्रलयकर्मसु सम्प्रयुक्तैः ॥
यत्र त्रिमूर्तिरुपकारमुपैत्यनल्पं
"सैषा प्रयोगमहिता जयतीह शाला" ॥ ३ ॥

विश्वो विनश्वर उतास्य कृतत्वमित्थ-
मध्यात्मवादमधिभूतकृतप्रयोगः ॥
यत्र प्रसाध्य परतत्त्वमचिंत्यमीष्टे
"सैषा प्रयोगमहिता जयतीह शाला" ॥ ४ ॥

कोऽपि. I U. C.

'अधिकार:'

लक्ष्मीशोऽथ सरस्वतीपतिरुत त्र्यक्षाः सुरेन्द्रोऽथवा
सान्निध्ये भवतो न यान्ति गणनां नास्तिक्यबुद्धेरिव ॥
भोःस्वामिन्नधिकार! तत्तव पदं भाग्यास्पदं भव्यदं
दुष्प्रापं नकृतात्मनां श्रयति यो धन्यः स लोके ध्रुवम् ॥ १ ॥

न विद्या नाचारो न कुलमथ न त्यागपरता
न चोच्चैरारम्भो न खलु गुणिता नैव कृतिता ॥
न चान्यद्यच्छ्लाघ्यं भुवनविदितं तत्प्रभवतो
भवेल्लक्ष्यं मृत्योर्ग्रसत इव निर्बाधमखिलम् ॥ २ ॥

त्वामाश्रित्य जनः प्रमत्त इव दुर्भाषां सदा भाषते
पुण्यं पापमधन्यपण्यमिति धिक्! चार्वाकवच्चेष्टते ॥
स्वार्थायाथ परार्थघातकृतये सर्वात्मना कांक्षते
नार्हन्त्यस्य तुलां मनागपि खलाः पौराणिका राक्षसाः ॥ ३ ॥

सर्पो दंशमपेक्षतेऽतिनिपुणं योक्तारमीष्टे क्षुरा
सम्यग्व्याप्तिमपीहते हि जठरे हालाहलं भीषणम् ॥
हन्तुं जन्तुमितीदमत्रविदितं किन्तु त्वदीयः सदा
निघ्नन्दीनजनानकारणमहो! बाभाति नैजे पदे ॥ ४ ॥

सामान्येन विशेषतश्च नियमा ये राज्यरक्षाहिताः
अन्यूनानतिरेकमेव शिरसा मान्या जनैस्ते सदा ॥
त्वां यः कोऽप्यवलम्बते यदि तदा बध्नाति तं नो विधिः
कोऽप्यल्पोऽपि परात्मदर्शनमहाभाग्यं विमुक्तं यथा ॥ ५ ॥

अन्यायाचरणञ्च धिक्कृतिरथो कारुण्यनिःसारणं
रक्षोभाव इतीह यच्च विदितं दौष्ट्यं चतुर्धा स्थितम् ॥
तन्माहात्म्यविवक्षया क्षितितले स्रष्ट्राऽऽद्यवर्णैरिमैः
संसृष्टोऽस्यधिकार! तत्तव कथां को वर्णयेत्सर्वशः ? ॥ ६ ॥

अर्थस्यान्वेषणं दुर्णयमनुसरतस्तावकस्यैव जीवो
दुर्वाचां भाषणं यच्छ्रुतिततिसतताभ्यास एष त्वदीये ॥
दीनानां शोषणं यज्जगति निरुपमं पौरुषं तावकीनं
स्वोच्चानां तोषणं यन्निरवधि तदिह स्वःपरः पूरुषार्थः ॥ ७ ॥

ततो भुवन–पावनं तव चरित्रमत्यद्भुतं
कृती स भुवि योऽध्यगान्निरुपमं प्रसादं तव ॥
कुतोऽपि यदि तावके त्वमधिकार ! कुप्यस्यसौ
शुनोऽपि परिहीयते ह्यहह ! तस्य दीना दशा ॥ ८ ॥

महद्भ्योऽपि महान्तं त्वामधिकार ! जगत्रये ॥
त्वदाग्रहग्रहग्रस्तो यथादृष्टं न्यरूपयम् ॥ ९ ॥

निरीक्षकः–गोपालः.

कर्ज से कैसे बचे?

छुट्टी का दिन था । दुपहर के समय खाना खाकर आराम कुर्सीपर बैठे अखबार पढता था । बाहर कडी धूप थी । हवा बंद थी । गर्मी सारे बदन को झुलसा रही थी । धीरे धीरे झरोखे से ठंडी पतली हवा चलने लगी जिससे बदन की गर्मी कम होने लगी । मैं पढरहा था कि धारा-सभा मे सारे देश के आाय व्यय पर बहस हो रही थी। अंदाजा लगाया था कि आमदनी से खर्च बढने का है । मन में सोचा - देश का देश खर्च की राह में चल रहा है तो मुझ बेचारे की बात ही क्या ? मेरी पत्नी कहती आती है कि खर्च घटाया करो "जितना बिस्तर, उतना पैर" का अर्थ खूब समझलो । पर, मैं करूँ क्या? बैंक से माहवार वेतन हाथ में आते ही न जाने, वह कहाँ गायब होता है । और आधा महीना बीतते बीतते कर्ज लेना पडता है । घर में हैं तो पाँच-छः आदमी—यानी मैं, मेरी पत्नी और तीन बच्चे; फ़िर छठा आदमी संसार का मज़ा चखने की ताक में है । बस, इन सबका निर्वाह १००) की आमदनी में कैसे हो?

यह सोचते सोचते मुझे पिछले दिनों का स्मरण हो आया जब कि मेरे पिताजी दस आदमियों के कुटुंब की रक्षा खूबी से कर रहे थे वह भी महीने तीस रूपए की आमदनी में । पर मुझे इतने बडे कर्ज का भार क्यों ढोना पडता है? पहले घर में जन्माष्टमी, शिवरात्रि, दशहरा आदि त्यौहार बडी धूमधाम से मनाए जाते थे जिसमें कितने ही धन लुटाए जाते थे । मैंने उन सबको बंदकर दिया था कि यह फ़िजूल खर्च क्यों हो? हमारे पूर्वजों की भावना है कि त्यौहारों का मनाना परमात्मा की संतुष्टि के लिए है । इन दिनों में भगवान पर फल-फूल चढाने से लड्डू का भोग लगाने से वह संतुष्ट होता है और हमारा भला करता है जिससे हमारा जीवन सुगमता से चले । पर मेरा कहना है कि हम हैं तो उसी परमात्मा के बच्चे । जिस तरह अपने बाल-बच्चों को खुशी में रहते देखकर माँ खुश होती हैं उसी तरह हमारी ही खुशी में भगवान् की तृप्ति रहती है । इसलिए त्यौहार आदि मनाकर भगवानको संतुष्ट रखने की झंझट में नाहक क्यों पडें? जब हम भर पेट खाकर मजा करते हैं उसीमें भगवान की संतृप्ति है और इससे पैसे की बचत भी रहती है । पर इतना कर्ज क्यों हुआ?

पिछले दिनों में हमारे घर में पंडितजी आते थे रामायण महाभारत आदि पुराण बांचते और खूब दक्षिणा लेकर चले जाते थे । मैंने यह प्रथा बंद कर दी । क्योंकि रामायण-महभारत की कथा सभी को याद रहती है अलावा इसके अंग्रेजी में कितनी ही इनकी टीकाएँ चली हैं । इन्हे पढने से मूलपाठ व्यर्थ सा लगता है । इसलिए पुराण आदि पढाने से खर्च के सिवा और कुछ नहीं । इसे बंद कर देने से आय बढनी ही चाहिए थी पर इतना कर्जा क्यों चढा?

हिंदुओं में श्राद्धकरना एक बडा व्रत माना जाता है । हमारे घर में पिताजी के रहते वे अपने माँ-बाप के श्राद्ध बडी धूमधाम से मनाते थे । बिरादरी के सभी लोग एकत्र होते और खूब खा-पीकर चले जाते । मैंने सोचा, श्राद्ध का अर्थ क्या है? "श्रद्धया क्रियते कर्म श्राद्ध इत्याभिधीयते" अर्थात् जो काम पितरों के प्रति श्रद्धा के साथ किया जाता है उसे श्राद्ध कहते हैं । जो भोज इन दिनोंमें हुआ करता था वह सब फ़िजूल खर्च समझकर मैंने रोकदिया और माँ-बाप के दिनों में उनके नाम पर श्रद्धा रखते खूब खाते पीते और दो – चार साथियों को चाय पार्टी देते - वह भी श्रद्धा - के साथ — बस, यह क्या श्राद्ध नहीं कहलाता? क्यों नहीं? इसमें श्रद्धा के साथ पैसे की बचतहोती है न? पर ऐसी हालत में कर्ज का इतना बडा बोझ सिर पर क्यों लेना पडा?

अब घर की बात लीजिए जिससे आप समझ लेंगे कि मैं कैसा किफ़ायती हूँ । पहले मेरी माँ खुद घर में सब के कपडे धोने का काम करती थी तो मैंने निश्चय कर लिया कि ऐसी अशिष्टता पर ध्यान देना तक बुरा हें। इससे हम सबके कपडे धोबी के हाथ दे देते हैं इससे एक पंथ दो काज हुआ — आधुनिक सभ्यता हुई, कपडे भी साफ़ सुथरे(?)हुए । ऐसी व्यवस्था हो तो समझूँ, कर्ज अधिक न बढे ।

पहले तरकारी हमारे घर में ही पैदा की जाती थी । मेरी निगाह में यह असभ्य जान पडा और बाज़ार से सब्जी - मेवे आने लगे । इससे भी कोई हानि है ?

और कपडे? पिताजी अपने पहतावे पर अधिक पाबंदी न थे और माताजी भी इसी राह चलती थी । पर मेरी बात तो अलग । ऑफ़िस में काम करते करते नित्य नए नए कपडे पहनने पडते हैं । मेरी पत्नी को महिला -समाज की मेंबर होने से रोज़-ब-रोज़ पहिनावा बदलना पडता है । क्योंकि उसकी सहेलियाँ दिन में दो बार कपडे बदलती हैं। ऐसा सामर्थ्य हममें नहीं; तो भी दो दिन में कपडे बदल लेने से खर्च क्या अधिक हो ?

हिंदू समाज में स्त्रियाँ गहनों को जितना चाहती हैं उनना और कुछ नहीं। सोने से तन ढंकने पर भी उनकी तृप्ति नहीं। आये दिन यह बात पुरानी पडी है । वर्तमान काल की देवियों ने पुराने गहनों की प्रथा से छूट पाई हैं। मेरी समझ में, यह बात युक्ति-युक्त है कि स्वाभाविक सौंदर्य सौंदर्य है न कि आभूषण। इसीलिए कालिदास ने शकुंतला के वर्णनावसर पर कहा है "इदं किलाऽव्याजमनोहरं वपु:" अर्थात् शकुंतला का शरीर अव्याज सौंदर्य-बिना आभूषणों —से शोभता है। गहने आदि से शरीर में सुंदरता लाना धोखा है । बिना गहनों से तन में जो शोभा बढती है वही अव्याज सौंदर्य है। इसलिए जो अभूषण मेरे हिस्से में माँ की ओर से मिल गए थे सबको अंदर बंद रखा था। फ़िर सोचा — गहने के अंदर रहे तो चोरों का भय है। अत: बैंक में रखूँ तो सुरक्षा है और दूसंरा खर्च के लिए कुछ पैसे हाथ में लग जाएँ। मेरी पत्नी इससे सहमत थी। ऐसा ही कर दिया था।

खाने - पीने के बारे में भी तबदील किया था । चूँकि पुरानी रीति का भोजन अच्छा नहीं लगता इसलिए "व्हिटमिन" की तरफ़ ज़्यादा दृष्टि रखी थी। क्या इससे कर्ज बढेगा?

इन्हीं विचारों से सिर चक्कर काटने लगा कि इतना कर्ज क्यों हुआ ?

इसी उधेड - बुन में पडे अखबार हाथ में लिए बैठा था कि सहसा दो बरस का मेरा बच्चा जो मुझे अखबार पढते देखकर मेरी नकल कर परने तुला होता था एक पुराना कागज़ रद्दी की टोकरी (Waste paper basket) से निकाल लाया और मुझे पढने दिया जिसमें लिखा हुआ था "धर्मो रक्षति रक्षित:"

एस. के. श्रीपति आचार्य

इन्साफ़

"आज क्या खेल लगा हैं ? '

"संसार ।"

"जेमिनी का है ना ?"

"हाँ यार ।"

"चलो देखें कैसा है ?"

"चलो ?"

हम दोनों 'थिएटर' की ओर चले । स्कूल को छुट्टी थी । सुबह से पढ़ते रहने के कारण सर गर्म हो निकला था । कुछ दिल बहला लेने की इच्छा से हम टहलने निकले थे । परंतु मित्र ने सिनेमा जाने की कही तो हम भी चल पड़े ।

कुछ दूर ही आ पाये थे कि अचानक,

"देखो यार ! उधर भीड क्यों लगी है !"

"चलो देखें । "

हम भी भीड में मिल गये । देखा तो दिल ही काँप उठा ! दर्द-भरा नज़ारा था । एक बूढ़ा सा आदमी सडक की छोर पर औंधे मुँह पडा था । सर से खून जारी था । पूछने से मालूम हुआ कि वह एक भिखमंगा है; कुछ दिन हुअे इधर आकर है । आँखों का अंधा है । बेचारा सडक छोडकर किनारे से जा रहा था तो ठोकर खा गिर पडा । सर एक पत्थर से टकरा गया, फूटगया और खून भी बहने लगा । बेचारे में इतनी ताकत भी नहीं कि उठ बैठे ।

वाह री दुनिया! घटनास्थल पर सौ डेढ़ सौ लोग इकट्टे हैं पर एक माँ का लाल भी ऐसा नहीं जो बढ़कर बूढ़े को सहारा देता । सभी दूर खडे टुकुर-टुकुर ताक रहे थे, मानो किसी घर को आग लगी हो ।

मुझे आया गुस्सा! पास के आदमी वो धक्का दे आगे बढ़ा; बूढ़े को उठा बिठाया । इतने में मित्र पास की होटल से पानी लाया । यद्यपि हमने 'प्रथमचिकित्सा' पूरी तरह भूल गये थे । तोभी मानों भगवान ने हमें अक्ल दी कि हमने उसके उतरे हुअे चेहरे पर पानी छिडक दिया और खून को बहने से रोका ।

प्रेक्षकों को शायद अपने बर्ताव से शर्म आई कि एक-एक करके दुम-दबाकर खिसकने लग । हमने बूढ़े को बाजू की दूकान के चबूतरे पर (जिसके दर्वाज़े पर अदृष्टवशात "सप्ताह की छुट्टी आज है" लिखा था) बिठा दिया ।

कुछ देर बूढ़े में होश आया । वह आँख फाड फाड कर आकाश की ओर देखने लगा । लेकिन उसे केवल शून्य और अंधेरा नज़र आता था !

"अरे, मैं कहाँ हूँ ! आप कौन हैं ?" वह हमारी ओर टटोलता हुआ घबराये स्वर में पूछता था ।

"घबराइये नहीं बूढ़े मियाँ, हम हैं ! अब कैसी है तबीयत ?"

"तबीयत तो ठीक है, लेकिन..........."

"....हम विद्यार्थी हैं । आप ठोकर खाकर बेहोश गिर पडे थे; सो हम आपको यहाँ उठा लाये ।"

"भगवान तुम्हारा भला केर बच्चो"

हमें आशीर्वाद भी मिला।

"काश, आज मेरा मोहन मुझे लेने आता...." उसके मुँह आशाभरी वाणी निकल पडी। फिर एक गहरी साँस लिए चुप हुआ।

लेकिन हम खामोश रहने के आदी नही थे "यह मोहन कौन है बूढ़े-मियाँ ?"

"यह तो एक लंबी कहानी है बेटा। एक दिन मैं भी अमीर कहलाता था। मेरी एक बडी कपडों की दूकान थी। धन-लक्ष्मी मेरे पैर चूमती थी।"

"अब इतने गरीब बन गये आप ?"

"किस्मत का लिखा कहीं नहीं चूकता बैटा। लेकिन यह बात मेरी जवानी में मैंने स्वप्न में भी नहीं सोची थी। वरना मेरी आज यह दशा नहीं होती।

"मेरी शादी हो चुकी थी। लेकिन कोई संतान नहीं हुई। शादी के तीन साल में ही मेरी स्त्री क्षय की बीमारी से चल बसी। लोगों ने दूसरी शादी की कही लेकिन मैंने इनकार किया।

"मेरा छोटा भाई जो मद्रास के करीव एक गाँव में रहता था और मद्रास से निकलनेवाले जहाज़ में खलासी था। लेकिन दुर्भाग्य ने उसका पीछा नहीं छोडा। एक दिन अचानक पाल से गिर कर मरगया। गाँव में स्त्री थी सो बेवा वन गयी। बेचारी को मजबूरन् अपने चार साल के बच्चे को लिए मैके जाना पडा।

"मैके में उसे रहने से उसे कोई तकलीफ़ नहीं हुई। सरकार की तरफ़ से पति की मौत की ख़ातिर २० रूपये मासिक आते थे और थोडा बहुत मैं भी भेजता रहता"

"मैं बीच में बोल उठा—"बच्चे का नाम क्या था ?"

"उसे मोहन कहते थे।"

"यह वही मोहन हैं जिसको कुछ देर पहले आपने याद किया ?"

"हाँ बेटा, वहीं। बचपन में बडा ही सुन्दर था साक्षात मोहन था। लेकिन किस्मत का खोटा। दस साल का होते ही माँ को भी खो बैठा। ननिहाल में बडे लाड-प्यार के साथ उसकी देखबाल करते। बेचारी नानी एक लम्हा भी उसे आँखों से ओझल होने नहीं देती मेरे भी कोई बाल-बच्चा न होने के कारण मैं उस बच्चे को यहाँ लाया और बडे ऐश-आराम के साथ उसे पाला पोसा।

"इधर मैंने उसे स्कूल में दाखिल किया। लेकिन मोहन बडा नट-खट निकला। पढ़ाई में ध्यान ही नहीं लगाता। हमेशा खेल-तमाशे में मग्न रहता। मेरी एक नहीं मानता।

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"उम्र के साथ-साथ मोहन के बदचलन भी बढ़ने लगे। अब वह २२ साल का था। उसको कुछ ऐसे दोस्त भी मिले जो बिलकुल आवारा थे। उनके साथ यह भी एक आवारा बनकर घूमने लगा। रोज़ सुबह नाशता करके मित्रों के साथ निकलता। दोपहर ढ़ले तक न मालूम कहाँ रहता। तीन बजते बजते घर लौटता। खा-पीकर फिर निकलता तो रात के ग्यारह-बारह बजे लौटता। उसे दूकान पर बिठाकर जब-कभी मैं बाहर जाता तो लौटते समय दूकान को बंद पाता और वह न जाने कहाँ नदारद!

"रोज़-ब-रोज़ मोहन के हौसले बढ़ते गये यहाँ तक कि एक दिन जब मैं सबेरे उठा तो तिजोरी का दरवाज़ा खुला था! रूपया-पैसा सब-का-सब ग़ायब था! मेरे होश उढ़ गये! सर चकराने लगा! आँखों में अंधेरा छाने लगा! पैसों को कमाने की ख़ातिर क्या-कुछ नहीं किया था। कैसे कैसे नीच कर्म किये थे। अपने आप को ज़लील किया था। धन ही सब कुछ समझता था। लेकिन आज उस घर ने भी सदा के लिये मुझसे मुँह मोडा। मोहन भी ग़ायब था।

"कुछ देर बाद मुझे समाचार मिला कि मोहन शहर की लडकी को लिए भाग गया है। यह समाचार मुझे काल-कूट की घूँट के समान प्रतीत हुआ। मुझे यह कम्बख़्त एक रात में कहीं का न रखा। आख़िर वही हुआ जिस का मुझे भय था।

"कुछ दिन बाद मुझे पता चला कि मोहन बंबई में है। पहले सोचा 'मरने दो वहीं, आप ही आ जायगा।' लेकिन फिर मुझसे रहा नहीं गया। दूसरे ही दिन मैं बंबई रवाना हुआ। वही मोहन जिसको मैंने फ़ूल की नरह पाल पोसकर बड़ा किया था आज बंबई की गलियों में चिंदियों से भी मोहताज बने-ठोकरें खाते-आवारा लोगों की तरह घूम रहा है। मैं उसको समझा-बुझा कर साथ लिए शहर लौटा।

"मेरे लौटने तक इधर दूकान की हालत बिलकुल बदल चुकी थी। लाखों रुपयों का नुकसान पहुंचा था। फ़िर भी मैंने इसपर ज़्यादा ग़ौर नहीं किया। मोहन की शादी एक अमीर घराने की लडकी के साथ बडी धूम-धाम से करवादी। शादी में भी मैंने बेहिसाब रूपये उडा दिये।

"शादी के बाद मैंने हिसाब लगाकर देखा तो मालूम हुआ कि अब मेरे पास कुछ बचत नहीं है। मैं बिलकुल कंगाल बन चुका। मेरी दौलत का बडा हिस्सा तो मोहन ने चुरा कर बंबई में उडा दिया था। जो कुछ बचा-खुचा था सो मोहन की शादी में और दूकान का नष्ट भरने में ही ख़तम हो चुका। लेकिन अब भी मोहन की आदतें नहीं सुधरीं। फ़ैशनेबल स्त्री की बदौलत और भी बिगडने लगा। वह मेरी परबाह करना ही छोड दिया। मेरे पास बोलना भी अपनी हैसियत के खिलाफ़ समझने लगा। धीरे-धीरे मेरी दूकान का भी दीवाला निकल गया।

"भगवान को इतने से भी जी नहीं भरा। मोहन की बेपर्वाही ने मेरे हृदय पर गहरा चोट लगाया। मैं बीमार पड गया। धर में मेरी देख-भाल ठीक तरह न हो सकी। जब मैं चंगा हुआ तो मेरी आँखें अँधी बन गईं। पहले मुझे भगवान की याद बहुत कम आती थी। पैसा ही मेरा ईश्वर था। लेकिन अब मुझे ज्ञान होने लगा कि पैसे से भी बढ़कर कोई भक्ति। मुझे भगवान की याद बार-बार आने लगी। अब मेरी कौन पूछता। बहू के ताने - भतीजे की गलियाँ सुनने का मौका आ गया।

मुझसे यह-सब सहा-न गया। मैंने रातों-रात आत्म हत्या करने की सोची। रात को उठा। अंधी आँखों को लिए टटोलता हुआ सीधे कुँवे की रुख़ को चला। लेकिन मैं कुंवे के पास आने के बदले कहीं और निकल गया। चलते चलते आज यहाँ तक आ पहुँचा हूँ। डेढ़ महीने हुअे; लेकिन मेरे भतीजे ने आज तक मुझे ढूंढ़ने की कोशिश नहीं की। मेरे क़िस्मत में कुछ दिन ज्यादा इस दुनिया में जीना था। वरना उसी दिन मैंने खुदकशी करली होती।" बूढ़े मियाँ की अँधी और सूखीं आँखों से केवल दो बूँद आँसू बह आये।

"आपने बडी ही दर्द-बरी कहा ई....।"

मेरी कमीज़ तर हो चुकी थी (रोने से नहीं बलकि मूसलाधार पानी बरस रहा था)

रात निकल आयी थी। 'संसार' देखने तो निकले थे। परंतु रास्ते पर ही संसार की बेइन्साफ़ी का बेहतरीन और जीता-जागता नमूना देख लिया। ज़माना क्या-कुछ नहीं कर सकता।

मित्र ने वापस लौटने पर आग्रह किया । हमने पास की होटल से कुछ खाना वग़ैरह लाकर खिलाया और फिर बिदा माँगी—"बूढ़े मियाँ! अब चैन से सो जाइये! आप बहूत थके हुए हैं। कल सबेरे हम आपको देखने आएं।"

हास्टेल लौठा तो दिल बहुत व्याकुल था । बूढ़े की आत्मकथा ने मेरी सारी फ़ुर्ती उजाड दी थी । रात को बहुत देर तक नींद भी नहीं आई । इस ठंडी रात में उस बूढ़े को दूकान के सख़्त चबूतेर पर सोने से कैसा सुख मिलता होगा। जवानी में उसका कुत्ता भी इससे ज़्यादा आराम से सोया होगा । न जाने बेचारे को और क्या-क्या भुगतना है—यही ख़यालों ने मेरे दिल में हलचल मचा दिया।

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सबेरे हम चाय पीकर बूढ़े मियाँ की भेटं के लिए चल पडे । लेकिन हमने उनको दूकान के चबूतेर पर गाढ़ी नींद में सोते पाया। वे आज ४०-६० साल कीं थकावट को दूर करने के लिए चैन और आराम की गहरी नींद में मग्न थे। वे ठंडे हो चुके थे।

इस मक्कार-धोखेबाज़ और नमक-हराम दुनियाँ से मुँह मोडकर वे आज सर्वशक्तिमान दयालु और न्याय-मूर्ति श्री परमात्मा की अदालत में इन्साफ़ की भीख माँगने हाज़िर हो चुके हैं।

— **अमीरुद्दीन, II U. C.**

जीवन ज्योति

जीवन माया
में पड पड के
मेरी नैया डोलती ।

लहरें आयीं
खुशियों की बह
मनमल मेरा ना धोलती ।।

जीवन अपने
सूनेपन में
नीरस गान को सुनवाता ।

आहों से भर
मेरा दुःख
काल प्रवाह में बह जाता ।।

अंतरिक्ष में
एक ज्योति तो
जगमगाते रहती थी ।

जलते जलते
दीप बुझ गया
मेरी नीदं न जागी थी ।।

जग में छाया
खूब अंधेरा
जब मैं नीदं से जागा था ।

जाना कैसे
नहीं सहारा
जीवन रास्ता देख न पाता ।।

अश्रु बहाते
दिन दिन में मैं
सुख की खोज में रहता हूँ ।

किसी एक दिन
पाऊंगा सुख
तब तक सब को सहता हूँ ।।

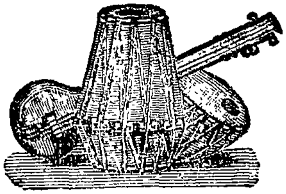
आंखें खुलकर
परम दयाकर
जब मेरी ओर देखेंगे ।

जीवन मेरा
सफल बनाकर
सुख रूपी भेंट लायेंगे ।।

आशा मेरी
होगी पूरी
सुंदरतम हो मेरा जीवन ।

मेरे सपनें
सत्य बनाकर
होगा मेरी आत्मा पावन ।।

कृष्णानंद हेगडे, बि. II U. C.



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